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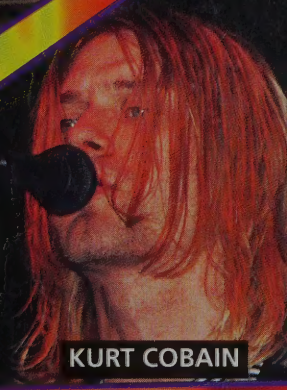
MARILYN MANSON

STONE TEMPLE PILOTS

## 1997 READER'S SURVEY RESULTS



KISS



KURT COBAIN



MOTLEY CRUE



NINE INCH NAILS



AEROSMITH



SILVERCHAIR

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QUEENSRYCHE • COLLECTIVE SOUL • VERUCA SALT  
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JUNE 1997

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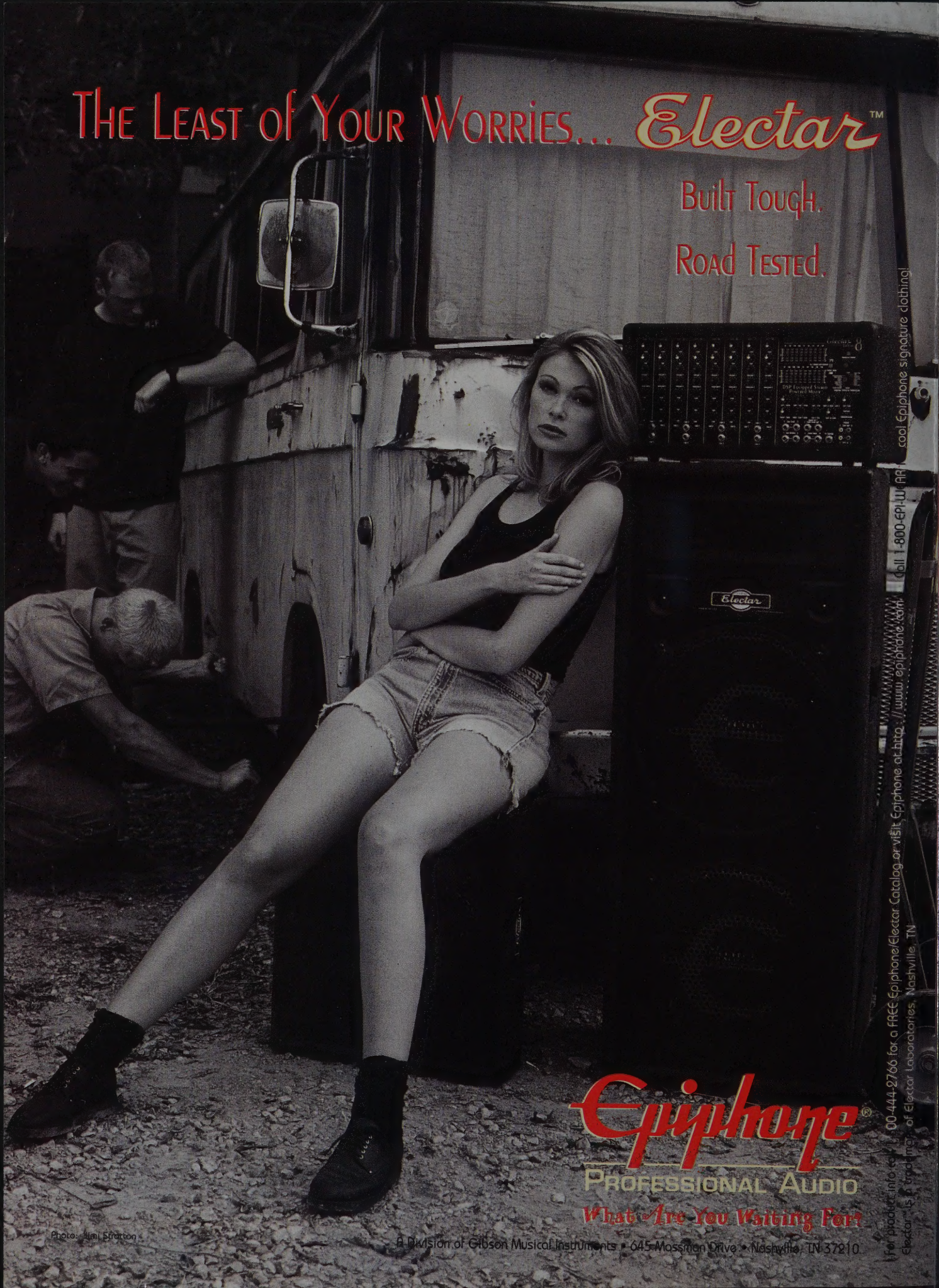
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Photo: Kim Stratton



# machine head

A high-contrast, black and white photograph of the four members of the band Machine Head. They are standing in a row, looking directly at the camera. The image has a grainy, high-contrast aesthetic with a strong red and orange color cast, particularly in the background which appears to be a curtain or a wall with vertical folds. The band members are dressed in dark clothing, and their features are sharply defined by the lighting.

the more things change...

Coming In March

Produced by Colin Richardson

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RECORDS

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# HIT PARADER

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## NO MORE GAVIN, PLEASE

I am sick and tired of reading about all those little wanna-be groupies who are so in love with Gavin Rossdale. Who cares? **Hit Parader**, why can't you see that Bush has no real talent? Why aren't you doing more stories on Alice In Chains? Sean Kinney is one hot cookie! We hard rock fans are sick of Bush. If I see one more picture of Gavin in your magazine, I swear I am going to puke! Start writing about better bands. Alice In Chains is a great way to begin.

**Hates Gavin,**  
Bloomington, CA

## OUT OF CONTROL TRENT

I have a complaint. I am tired of other artists being overlooked because people are still focusing on Kurt Cobain's suicide. Trent Reznor is an artist whose music deals with depression and feeling out of control. Trent chooses to make a career telling people his heartfelt emotions. He, too has been faced with life's misery and depression, but he has struggled to make a living with his misfortunes instead of committing suicide and



**Bush: No real talent?**

ending it all. So think about it. Who really is the biggest artist here? You don't need to tell me because I already know. The question is, do you?

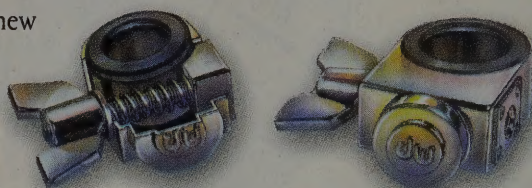
**Die-hard Trent fan**

I have been reading the letters on the mail page for quite a while now. I recently read a letter that said nobody would care about bands like Sponge or Foo Fighters. This is not true. If that

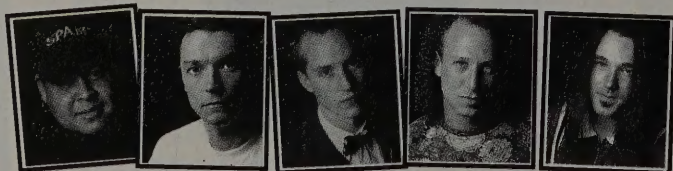
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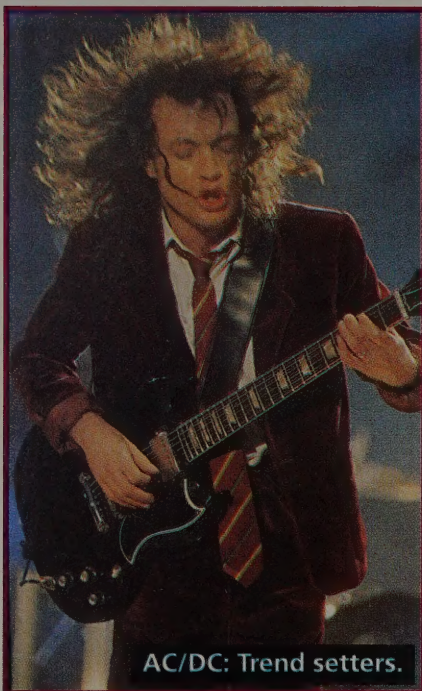
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AC/DC: Trend setters.

reader is into older bands like AC/DC, Ozzy, and Metallica, that's fine, but don't take it out on the newer bands! How do you know that these bands wouldn't last? I'm sure a lot of people said that about Metallica, AC/DC and Ozzy when they first started. I'm sure that all us true fans of Sponge and Foo Fighters will be listening to them for years to come.

J. Zanghi,  
New York

**Hit Parader**, you are so pathetic! You cover bands that have no future in rock and roll. On top of all that, you scare people into not listening to Marilyn Manson because of your own fear. I am talking about the fear of what you do not understand. You are like any other fool in this dying world who can't handle Rev. Manson's message. I know it's not your fault for what you think, but please do us Manson followers a big favor and don't give us your idiotic thoughts about Manson anymore.

E. Covarrubias

### MORALITY OR BUST!

I have been reading **Hit Parader** for about 22 years, and this is the first time I have seen you take a moral stance on a band. I'm talking about Marilyn Manson. I don't know what the big deal is in America, but here in Canada, Manson means very little. This non-original band doesn't move, shock, or outrage me in any way, because it has all been done before. Starting fires onstage have been done before by Jim Morrison, cutting yourself with glass was done by Iggy Pop and imitated by various others. As for the makeup and theatrics, that was done by Alice Cooper, then later Kiss and Motley Crue and others. Marilyn



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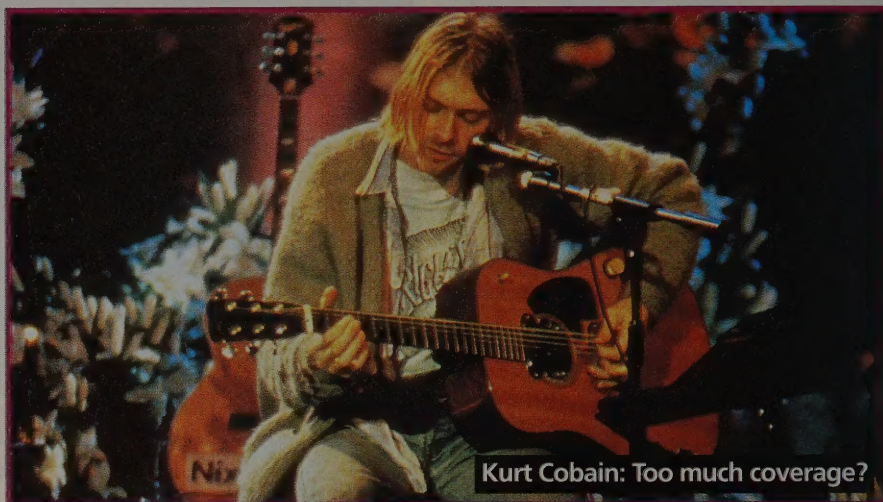
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Manson knows how to take the shock to the extreme, and he does it well. Manson's outrage is nothing new and before long it won't mean anything at all. So getting all riled up doesn't help the situation, it only adds more fuel to the fire. If people think Marilyn Manson is so bad, what will they think of rock artists five years from now?

**Keep on rockin',  
G. Hiadachuk**

I am writing in response to the great mind that wrote "Poseurs Beware". Finally a person who thinks as I do. I don't understand what possesses these sick, twisted human beings to be something they're obviously not. Are you so proud of yourself? If you are reading this and think that



**Kurt Cobain: Too much coverage?**

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you are not a poseur, then you must be in denial. You people make me sick! You have no respect for yourself.

**Call me Spock**

I don't find Marilyn Manson that shocking, sick or perverted. His music is amusing, entertaining, original and most of all, meaningful. Just because he lives so differently doesn't mean he is a bad person. Did you ever stop to think that maybe we are all crazy and demented and he is the sane one? I don't think his songs are frightening. I mean, what is there to be afraid of? I'm sick of the media being so unfair to Manson. Think about it, if grown people are afraid of Marilyn Manson, there must be something wrong with them.

**An average teenage chick  
fed up with the media**

### MORE DOWN BOYS

I'm happy that **Hit Parader** runs articles on my favorite band Warrant— yes Warrant, that band from the '80s. You gave a really good review of their new CD **Belly To Belly**, and featured lyrics from one of the songs. That was cool. Warrant is back and better than ever. I think they have progressed quite nicely into the '90s bringing elements from the past and blended with an awesome new sound. All that crap about hair bands would stop if people would open their minds and give Warrant another chance. If you haven't heard their new stuff, you are missing out on some really great music.

**K. G. Baker,  
Jackson, Ohio**

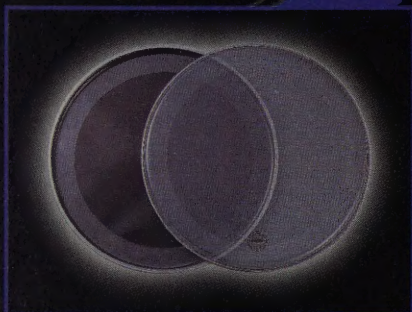
### SICK OF COBAIN

I really love **Hit Parader**, but I am sick to death of seeing Kurt Cobain and Nirvana stories. This may amaze some of your readers, but Cobain is dead and no matter how many articles you print on him, he will never be alive again. Cobain will never come back. So people get off of it, and get on to something else. Don't you think it's about time to admire a living, breathing rock star?

**Bearer of bad news**

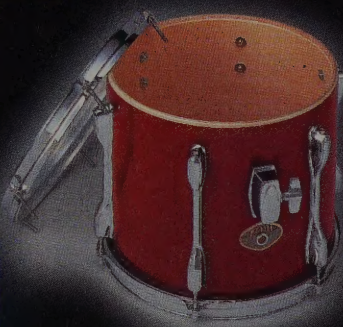


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and Artstar sets. And Rockstar still offers the great comprehensive selection that allows you to create just about any set-up you want...from a three piece stripped down club kit to a mega-monster arena set.

So if you're looking to make a change in your drums, make sure it's a change for the better...the new 1997 Tama Rockstar.

Drummer Charlie Benante of Anthrax has toured and recorded with Tama Drums for over ten years.

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# FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

**HENDRIX LIVES ON:** Watching the tube the other night we were pleasantly surprised when the late Jimi Hendrix appeared in an internet commercial and laid a little bit of his craziness on those who had to be too young to have experienced it personally.

Three decades after he burst upon the the American scene, Jimi's influence, style, panache, talent—outrageousness if you will, still burns strongly. It reminded me of a night in Milwaukee many years ago when Hendrix's tour hit the city of beer. Everybody was talking about him and the amazing sounds he could create from his upside down Stratocaster. He was billed as a "trip" in more ways than one.

Even before the gig in Milwaukee, Jimi found himself in trouble with local police when he was given a summons for—now get this—"outrageousness in public." Seems Jimi wore a shirt that became one big eye at the center full of psychedelic colors and it was the first time I remember, thinking to myself, "has anybody ever got busted for the shirt they were wearing?" It's all true.

Working at the college radio station, I had managed to wrangle tickets for his show and the promise that Jimi would give me an interview if, according to his rep, "he was in the mood." Well, the show was unbelievable. He ran through *Purple Haze*, *Foxy Lady*, *Are You Experienced*, *Hey Joe*, and a host of others. His act was stunning, piercing, clear as crystal. No one I had even seen or heard before could coax the sounds this young musician managed to pull from his Strat. They were magical sounds played with the rapid fire intensity of a machine gun.

As in other cities, Hendrix won a new cadre of fans and admirers after Milwaukee. As for me, I was blown away ever since. "Because Jimi felt so good tonight," the post-concert interview could take place. Talking with Jimi face-to-face was an experience in itself. I probably asked him all those nerdy questions college radio station types were prone to do, but he was a gentleman, quiet, surprisingly shy and extremely sincere. He made me feel like he was talking to me and not at me. I remember him kicking my roommate out of the dressing room grumbling, "We don't need two of you cats to hold a microphone." I remember seeing him acting really laid back and talking about his days in the Army, jumping out of planes and the hard time he had in the service.

When Jimi Hendrix felt strongly about something he answered forcefully. No, he had no secret for his success and no, he wasn't copying anybody, or anyone, on guitar, just playing music from his "soul." He frequently said, "I can dig it, baby!", as only Jimi could say it. He probably was high as a kite, but that was just Jimi. He has stayed with us for 30 plus years now. Never went away and never will. He was one of the greatest of them all!

\*\*\*

**SECRET STUFF:** A Canadian rocker can't be too pleased that friends have heard he's being followed with the story that he'd "pass out" in front of the girl he was interested in so she'd take him home. Hey—that's not such a bad trick after all—only kidding. Anyway, his attorney is looking into a lawsuit. My, my, hey, hey.

\*\*\*

**QUICKIE QUIZ:** Last month, we tried a trick question since it's an obvious reply to state Paul McCartney's real name is "Paul." Well, the correct answer is "James." By the way, did you feel older when Queen Elizabeth knighted John Lennon's best pal and from henceforth McCartney shall be addressed, "Sir Paul." He wisely thanked

the people from Liverpool as well as John, George, and Ringo "without whom it wouldn't have been possible." Wild! Since we remembered Hendrix above, tell me the name of the city where Jimi was laid to rest. Think now.

\*\*\*

**ROCK WIRE REPORT:** Kiss bassist Gene Simmons sent his wife into a ballistic orbit the other night in Manhattan when he began flirting with a group of teenage girls sitting at the table next to him. Before you could party everyday, Gene unleashed his trademark tongue in the lasses direction. And it's some kinda' tongue, too! The kids didn't mind it, but I guess Mrs. S



Jimi Hendrix: The one and only!

was a bit upset since she promptly left! ... Courtney Love caused eyebrows to arch when she purchased four seahorses and wouldn't tell any of her friends why. Is Courtney really that serious about her **Larry Flint** co-star Ed Norton? People close to her whisper yes... The one and only Metallica had the seventh biggest selling record of 1996 with **Load**. It sold just under three million copies. Phew! Bush's **Sixteen Stone** was 15th with 2.27 million sales, but Pearl Jam was a distant 50th with **No Code** selling just over a million units. Crazy, but two or three years back, Eddie Vedder and Co. would sell that amount of CD's in a week. Go figure... Stones are ready to roll this summer... "Captain" Jerry Garcia's second wife, Carolyn ("Mountain Girl") Adams was awarded \$5 million dollars from Jerry's estate. Oh what a long strange trip that must have been.

\*\*\*

**SEE YOU NEXT MONTH.** Until then remember, be nice. You'll meet the same folks on the way up that you'll meet on the way down!



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GREAT ARTIST MAKE GREAT MUSIC PERIOD ●



# R O O T S

Each issue, **Hit Parader** journeys back in time with a rock and roll star to learn about his formative years. This month's time traveler is Korn's dynamic frontman, Jonathan Davis.

BY STEVE BUCKNER

We thought you might find it interesting to know that Korn's Jonathan Davis is the first rock and roll vocalist since AC /DC's late, lamented Bon Scott to effectively utilize that quintessential heavy metal instrument, the bagpipes, in a hard rock context. Why, you may ask, would Davis have thought of using such a strange instrument on disc and stage—and where in heck did this resident of Bakersfield, California, ever learn to play the "pipes" in the first place? At least Scott had the opportunity to grow up in an environment where bagpipes were an accepted part of his native culture; but even in the highly eccentric world of So Cal, the pipes are rarely seen and even more rarely heard.

"I grew up in a family that was totally immersed in music," Davis said. "They owned a music store, so every kind of instrument you could imagine—and some maybe you couldn't imagine—were always just lying around. From the time I was a little kid I remember wanting to try them all out, just to see what made them work and how they sounded. The bagpipes were just something that interested me. Nobody else was playing them, and they had such a cool sound. I know they're not your conventional rock and roll instrument, but then you've got to admit that Korn isn't exactly your conventional rock and roll band."

Both in and out of Korn, Davis has been making his own mark on the world for as long as he can remember. Always an admitted "outcast", and someone willing to try anything "at least once", Davis' pre-Korn career included working weekends at his parents' music shop, as well as a brief stint during his mid-teens as an autopsy assistant at the Kern County coroner's office. He freely states that his experiences in the morgue helped shape his unique views of life—

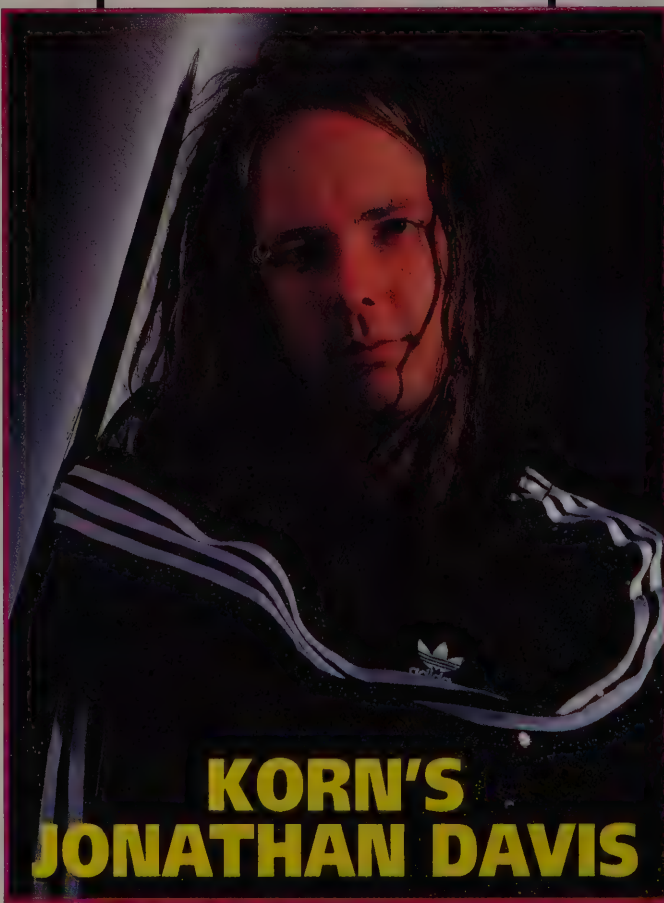
as well as providing him with ample reason to reflect on both the dark side of the human condition, and the possible redemptions provided by reincarnation. Not-so-ironically, all these foreboding

where you can see them and smell them it gives you a very different perspective on life. That experience had a big impact on my life, and on the music I've made over the years."

Even during his days in the coroner's office, Davis was spending much of his time and energy attempting to launch his musical career. His first serious band was a group called Sexart, a somewhat weird and highly experimental unit that used free-form rock expression as the basis of their approach. While few record labels took much interest in Davis' work with Sexart, his efforts did come to the attention of future Korn-mates Fieldy, David, James Shaffer and Brian Welch, then in a band called Creep. Soon after Sexart's demise, an offer came through channels for Davis to join the fledgling Kornsters, and the always-adventurous singer jumped at the chance...bagpipes in tow.

"I knew those guys, since we were all playing in most of the same places all the time," Davis said. "But I never knew they had interest in me, and I wasn't that aware of what they were up to. But we hung out for awhile, and realized that we were all basically going in the same direction, so we decided to

throw it all together and see what happened. We had all moved to Huntington Beach by then—I guess this was 1993—and we really got serious about writing music that reflected all the different elements we wanted to bring into Korn. We didn't want to be just another conventional rock and roll band, and I think we've succeeded."



## KORN'S JONATHAN DAVIS

Jonathan Davis: "I grew up in a family that was totally immersed in music."

subjects were later to be explored in Korn's haunting, darkly dramatic rap/metal outings.

"You can't spend time in a coroner's office without it having some impact on your life," Davis said. "Most of us never have to confront death face to face. The closest we ever get is seeing someone die on the movie screen. But when you're around dead bodies all the time,

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# SITES & SOUNDS

## ROCK NEWS ON THE INTERNET

BY JODI SUMMERS

**W**ascally rabbits playing on the World Wide Web... do you have a secret for finding the best sites? If so, let us know. Send E-mail to **Hit Parader** at 72652.45@compuserv.com.

Weeding the good information from the 885 postings of lyrics is a major undertaking. Ever look up NIN or Pearl Jam on a search engine like Alta Vista or Yahoo? You get one out of a listing of more than 80,000 sites.

Let's take Pearl Jam. There are a lot of people out there who are obsessed with the melodic musings of Eddie Vedder, Mike McCready, Stone Gossard, Jeff Ament and Jeremy Irons, and these people turn their obsessions into web sites. There is a web site for every purpose.

European Pearl Jam fans can tune into their own personal site at <http://alfa.is.t.utl.pt/136281/euro>. If you want to fill out the Pearl Jam favorite song survey,

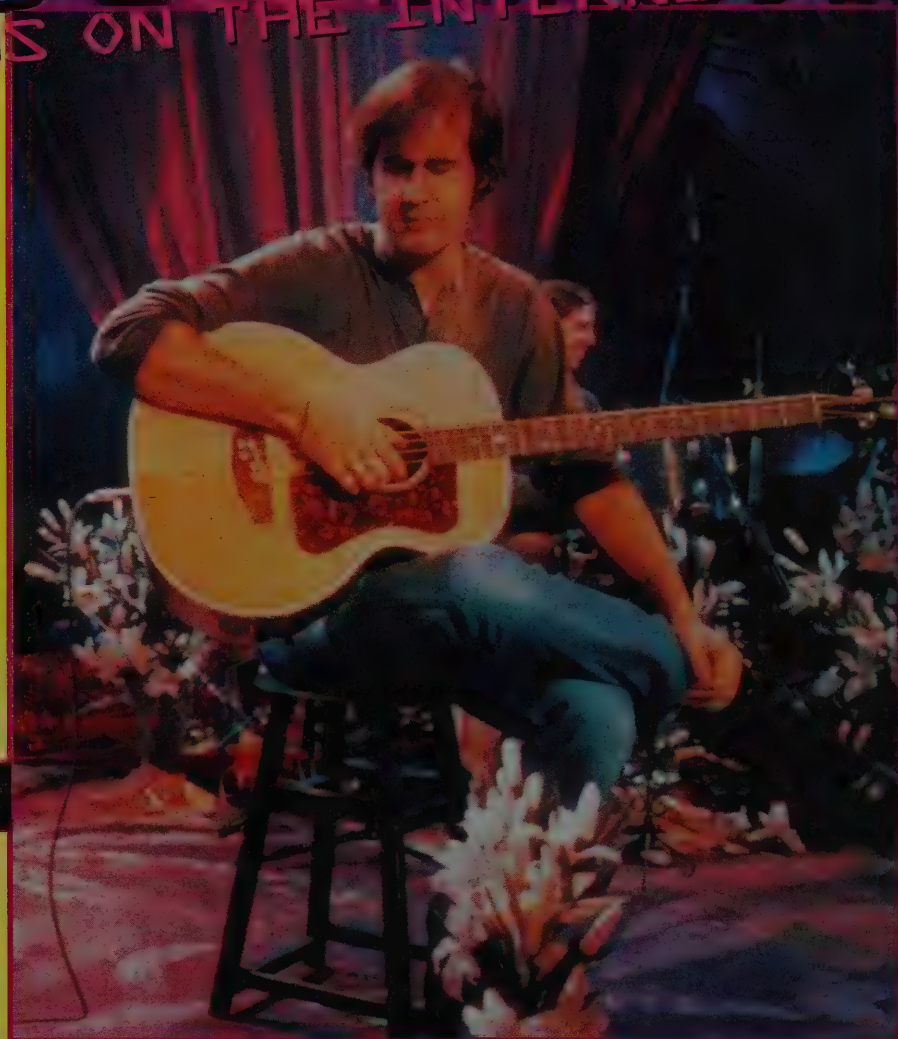
### Krist Novoselic: Working the net!

check out <http://goofy.westviking.nf.ca/jobrien/>. If you want bootlegs, you've got a lot of potential places to wade through. A great collection of Pearl Jam Bootlegs have been put together by Luis Bonyemp. His site located at <http://www.ipn.uc.pt/PearlJam>, has tons of really cool Pearl Jam stuff. Among the bounty littering this site are cool British records from the indie label Rats and 5 Alive. And if you want lyrics, well, this is one of those 885 spots. This site is truly a homage to the anti-heroes of Generation X.

Stop in at the Dissident Pearl Jam site at <http://www.chrisfaulkner.com/pearljam.html> and "You have entered the realm of Eddie Vedder and crew, and are the sole witness to my efforts in glorifying the name of perfection ... Pearl Jam!"

Voila you've found one of the consummate Pearl Jam scrapbooks, featuring a diverse collection of cool images and information such as photos taken at shows, information on international gigs, Bridge School Benefit Information, **No Code** Guitar Tabs and the Pearl Jam Rumor Pit. There are sound clips, photos, videos, interviews, posters, trivia, hours of information to quench the desires of dedicated fans.

Always a good spot for unadulterated information are the newsgroups. A newsgroup is like a bulletin board outside of the



community shopping center, where you'd advertise "babysitter wanted" or "snowboard for sale." You get everyone in the community posting all kinds of peculiar and eclectic information. You can find a newsgroup for Aerosmith groupies at [alt.rock-n-roll.aerosmith](mailto:alt.rock-n-roll.aerosmith), here is where you can find out sordid details on escapades that took place a decade ago. Secrets and innuendos can be found out about Alice in Chains at [alt.music.alicinchains](mailto:alt.music.alicinchains), for Metallica at [alt.rock-n-roll.metal.metallica](mailto:alt.rock-n-roll.metal.metallica) and then there's [alt.rock-n-roll.metal.motley](mailto:alt.rock-n-roll.metal.motley) for the newly reunited Crue. If you can wade through the vast collection of trivia that can litter these sites, you can find some really good information. The [alt.music.nirvana](mailto:alt.music.nirvana) newsgroup features various rants from Krist Novoselic, and the reason he chooses not to dwell on Nirvana.

As Krist has written about his past: "I can't spill my guts. It's too personal, and again, I can't dwell on it... There is too much pain. I'm over the daily 'grief waves' but still go through feelings of

confusion, anger, regrets, missing him a lot of times, a feeling of beautiful loving feelings for my friends."

Perhaps the most prominent rocker on the net is that Medusa of self-promotion, Courtney Love. Our dear Courtney, who can be found at <http://www.clysmic.com/clfaql.txt> has a site that has more direct artist involvement than most other Web sites. You can find a lot of words here, including reviews, lyrics and Courtney Love's collected postings to the Internet.

Courtney, loquacious and outspoken damsel she is, has put up tour diaries, personal mail, fan mail, homages, and a vast array of compliments, including this one:

"Beck's birthday today. Good cake! His tour manager was having trouble with his laptop and Courtney, only minutes offstage, walks up and fixes it in a minute after he'd been struggling for half an hour."

My heroine! Smart, and a computer nerd, too! I love it..." — Ralf



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# CAUGHT ~~THE~~ IN THE ACT

BY PETER NEILSEN

## SOCIAL DISTORTION

It wasn't the first time that Social Distortion had played New York City. In fact, it was far from the first time that this dozen-year-old, Southern California proto-punk unit had roared through the Big Apple. Yet despite the

numerous previous occasions that Mike Ness and his swaggering bunch of hard rockin' hillbillies (*Beverly Hills*, that is) had invaded New York, the buzz around the band's performance this time around was totally different from anything SD had ever encountered before. Unlike past shows, which often went unheeded and unnoticed by the generally jaded NYC rock community, now there were countless media requests for interviews and innumerable "old friends" demanding free tickets to the show. In light of the commercial fanfare that has accompanied the band's latest release, **White Light White Heat White Trash**, Social Distortion found themselves one of the season's hottest concert tickets, and the irony of the situation was far from lost on the ever-wary Mr. Ness.

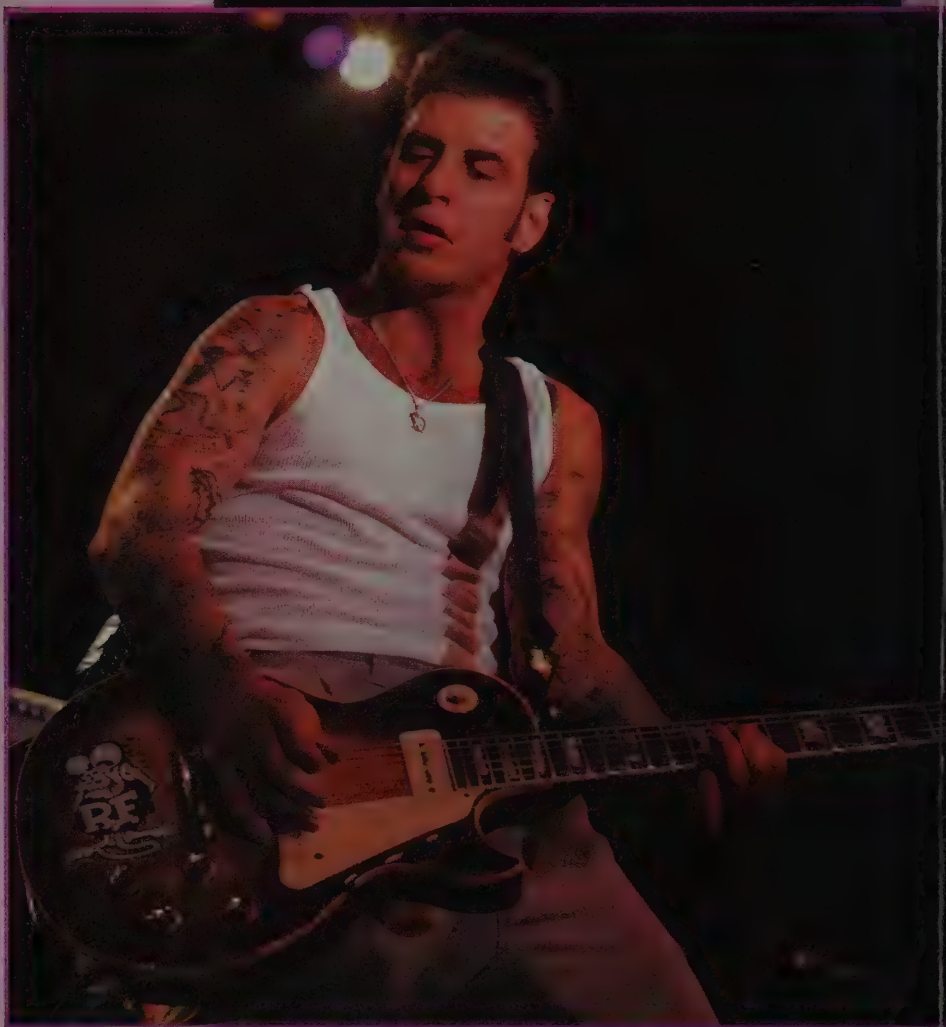
"We couldn't have given away this many tickets a few years ago," he said with a wry smile. "But I never really gave much thought to where we were playing, and how many people were there. It's nice to be playing a bigger place and know that a couple thousand people will be here tonight, but that's not my main concern. After spending the last year in the studio working on this album, we're just anxious to get out and play. Now's our chance to get out there and show everyone what we're all about."

Outside of New York's legendary Roseland Ballroom (a place where the likes of Fred Astaire and Ginger Rogers had "cut the rug" back in the '30s), the expectant, excited crowd had already begun filling the wide streets more than an hour before show time. Contrasting sharply with the natively attired throngs that swiftly moved past them on their way to near-by Broadway shows like *Miss Saigon* and *Cats*, SD's fans seemed to revel in their out-of-place status. Soon a squad of angry-looking police mounted on horseback and dressed in full "battle gear" moved into the area to disperse and "control" the fast-growing crowds of rock and rollers, but even this did little to deter the fan's growing sense of anticipation.

"I wish they'd open the doors already," one T-shirted guy yelled. "This place always waits until the last minute, then it takes you half an hour to get inside. Unless you get here about two hours before the show, and get on line, you *always* miss the opening act. It sucks. But as long as I get in there by the time Social Distortion gets on, I'm happy."

Indeed the line did snake along its two-block-long

path for the better part of an hour. But by 9:30, the time that Social Distortion was scheduled to emerge on stage, it seemed that every inch of the cavernous Roseland dance floor had been covered with sweaty, energized fans. Without wasting a breath, Ness and bandmates, Dennis Danell, John Maurer and Chuck Biscuits launched into a frenzied two hour set that nimbly blended material from **White Light** with songs drawn from



**Mike Ness: "We couldn't have given this many tickets away a year ago."**

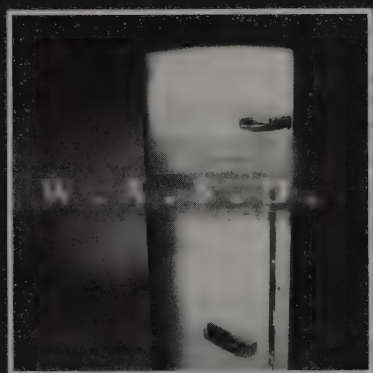
throughout the group's long career. While virtually every tune was met by a solid and knowing response from the packed house, it was SD's recent surprise hit, *I Was Wrong*, that served to bring the evening to its emotional apex. Performed at the climax of the group's lengthy set, the strong, driving rocker proved to be a near-perfect means of concluding what had been a long, hectic day for both the band and their fans.

"Playing in New York is always interesting," Ness said. "There are so many distractions. I've got a publicist here who flew in all the way from L.A., and there are people from the label here as well. But I've got my priorities straight. I tried my best to get away and really get focused on the show. With music like ours, it's tough to just walk right out there and do it. You've got to get yourself as worked up as the crowd is—that's one of the best parts of what I do."

PHOTO: FRANK WHITE



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# PICK HIT

BY ROB ANDREWS

**B**y its very nature, rock and roll is a medium of change. As the form continues to grow and evolve, and as clearly cut trends begin to merge with other divergent styles to form equally evocative, yet totally unique results, new bands blossom with the express intent of honing rock's cutting edge. Handsome is just such a band. With a roster consisting of well-seasoned veterans of the hardcore scene, and a sound that manages to blend elements of punk, hardcore and industrial into a single compelling package, with the release of their self-titled debut disc, this New York-based quintet seem primed and ready to take the music world by storm.

Of primary interest to those who may not yet be familiar with the

the Northeast, with their sound eventually reaching out to the Pacific Northwest, where the folks at renowned Subpop Records stepped in and agreed to finance the band's first two singles, *Waiting* and *Swimming*. Only three months after that, Handsome expanded their roster by adding guitarist Tom Capone, well-known throughout the hardcore world for having formed the seminal group Quicksand in 1990. Now, as a veritable hardcore "all star" band, Handsome began attracting attention from virtually every corner of the rock world. Major labels drifted lucrative contracts under their noses and top producers battled for their attention.

Finally in early 1996, the group signed a major label deal and

## HANDSOME



Handsome: "We all share the same sense of commitment to our music."

inner-workings of Handsome is that the band features the widely-hailed talents of Peter Mengede, the Australian native who helped form one of the New York hardcore scene's most famous and infamous bands, Helmet. The guitarist stuck with that unit through the release of their major label debut, *Meantime*, in 1992. But feeling constrained and unsatisfied by Helmet's more mainstream musical direction, in 1993 Mengede decided to leave the group's comfortable base and strike out on his own. He quickly hooked up with former Murphy's Law drummer Pete Hines, and noted Big Apple bassist Eddie Nappi, and within weeks the trio started writing a variety of hard-hitting rock numbers that explored "frighteningly intense" new terrain. Two years later, the band added vocalist Jeremy Chatelain and Handsome was born.

"We were just a bunch of musicians looking for a way of expressing ourselves and satisfying our creative urges," Mengede said. "We had all been with different bands before, and tasted a bit of success to varying degrees, so this wasn't really about getting signed or becoming rich. It was about making some really good music."

The four-piece version of Handsome started playing gigs across

*"When people respond to us, they're responding to the energy they feel."*

soon after found themselves sequestered in Bad Animals Studios in Seattle recording their debut effort with the help of noted producer Terry Date (best known for his work with Soundgarden and White Zombie). The results, especially on such songs as *Going To Panic*, *My Mind's Eye*

and *Lead Bellied*, supply ample proof that this is one unit bound and determined to not only break any existing rock and roll rules...but *shatter* them! While many of Handsome's hardcore roots remain intact, throughout their disc they have been tempered by a variety of new, exciting influences. Quite simply, this is one raucous, raw, exhilarating thrill-ride—a non-stop energy blast from first note to last. Such words of praise, however, barely bring a smile to Mengede's face.

"It's an interesting album," the singer grudgingly admitted. "But I don't necessarily respond that well to all the words of praise. I don't know if people are responding to what we're *really* trying to do, or if they're just responding to the amount of energy that they feel. But that's just my way of looking at it. People can respond to what we do in any way they please. I'm just happy to be working with good people who share the same sense of commitment that I do."



# SABIAN Rock



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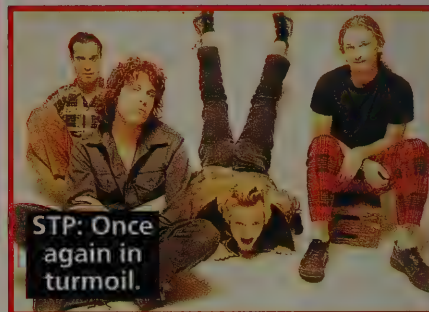
# HARD ROCK HAPPENINGS

**PILOT TROUBLE:** The stories surrounding Scott Weiland's recent rehab stint continue to be shrouded in mystery. According to our insider sources, Stone Temple Pilots' troubled vocalist checked himself into a California rehab center in January— forcing the band to cancel most of their winter tour. But exactly when he checked himself out, and where he is at the

moment, remains unknown. According to the band's management, the band is still very much together, with the remaining three STP members waiting impatiently for Weiland's return.

\*\*\*\*\*

**SLIME CLIMB:** Motley Crue's Nikki Sixx now admits that the band's 1991 firing of Vince Neil was "a huge mistake." Of



course, the Motley men have now corrected that error by bringing Vince back into to fold for the band's latest disc, **Generation Slime**. Sixx insists, however, that cynics who think that the band made the move strictly for financial reasons is barking up the wrong tree. "We've been pretty successful over the years," he said. "We're all in pretty good shape financially. We just realized that it's the four of us— and just the four of us— that are what Motley Crue is all about."

\*\*\*\*\*

**JOHN GONE?:** In a related item to the one above, it seems that former Motley frontman John Corabi (who recorded the band's poorly received self-titled 1994 disc with the Crue) has landed on his feet. He's in the process of putting together a new band with former Kiss guitarist Bruce Kulick. And who do you think helped bring this fledgling unit together? Why, none other than Nikki Sixx! "John is awesome, and Bruce is awesome," Sixx said. "When I knew they both were available I kind of helped bring them together. I think they're gonna make some incredible music together."

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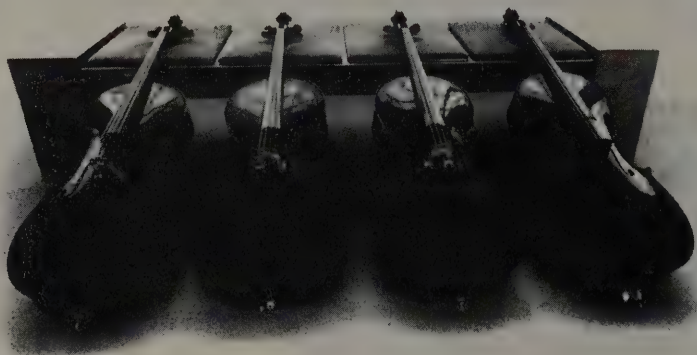
**BUSH WHACKED:** So you think it's soooo easy being a rock and roll star. Just don't try to convince Bush's Gavin Rossdale of that. The tall, lanky vocalist admits that the success of his band over the last two years has played havoc with his personal life, forcing his girlfriend of nearly a decade to walk out on him last year. Of course, Gavin' rumored dalliances with the likes of Hole's Courtney Love and No Doubt's Gwen Stefani may have played a role in that decision. "My personal life is in a bit of a mess," Rossdale said. "But that's greatly because I rarely am in the same place for very long."

\*\*\*\*\*

**INCHING ALONG:** It now appears as if Trent Reznor is finally putting the finishing touches on Nine Inch Nail's long-awaited new album. Rumored to have been completed a year ago, Reznor has spent months re-recording and re-mixing certain elements of the disc in order to achieve what one confidant called "maximum impact". With any luck, the new NIN disc should be out by summer with a massive world tour to follow. But, of course, when Reznor is concerned, things could all change in a second. "Trent wants to get

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Trent Reznor: Plotting his moves.

the new album out," our source revealed. "But he's not gonna do it until he's ready."

\*\*\*\*\*

**IN A JAM:** It appears as if forces at Pearl Jam's record label are trying to exert a little more control over the band—with few results. Following the very disappointing sales performance of the band's latest disc, **No Code** (which took more than six months to achieve platinum status), the label tried to get the band to both play more State-side live dates and become more cooperative with MTV. It's now been more than six years since the Jammers last made a video, and it's no secret the label would like to see them make at least one for **No Code**. So far, the band has chosen to steadfastly ignore the label's pleas.

\*\*\*\*\*

**MM MANIA:** Marilyn Manson admits that the fanatical crowds he and his band have

encountered at every stop along their current U.S. tour trail has been one of the highlights of his career. The bizarre rocker states that the frenzied response he evokes feeds his own actions, coercing him to perform a number of on-stager antics too outrageous to even be mentioned here. "The crowds share my vision—my reality," Manson said. "They understand what the message is. They motivate me as much as I motivate them."

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**VAN MAN:** Reports continue to circulate that new Van Halen vocalist Gary Cherone has fit in "remarkably well", and that our first taste of fresh VH material should be coming by the late spring. "Gary is a very interesting guy," Eddie van Halen stated. "You can just sense when someone has a real good way of looking at things. We could sense that about him right away. He didn't come in here either wanting to take over, or to shrink into the background. He was enthusiastic about working with us, and that enthusiasm was really infectious."

\*\*\*\*\*

**KORN PONE:** Korn's Jonathan Davis isn't shy about many things—and that's certainly true when it comes to singing the praises of his own band. He boldly states that "Korn is one of my favorite groups. I'm a big fan of ours. I like listening to us as often as I can. I don't understand those musicians who say that they never listen to

their own albums. Why not? If you like the music, you should like listening to it as often as you can."

\*\*\*\*\*

**BROTHERLY LOVE:** By now you're probably well aware of the new hard rock unit Powerman 5000. You may also be aware that Spider, Powerman's vocalist, is the brother of White Zombie frontman Rob Zombie. But what you might not know is that it is the aforementioned Mr. Zombie who actually wrote PM5K's record company bio. Such phrases as "dynamic rhythms and pulsating beats crossbred with power groove guitars and sledge hammer vocals" make it unclear as to whether Mr. Z is talking about Powerman or his own unit. We imagine that kind of music just runs in the family.

\*\*\*\*\*

**KISS & TELL:** As offers continue to roll in for Kiss' services world-wide, it now seems a certainty that the Costumed Crusaders will stay on the tour trail, virtually non-stop, throughout 1997. After grossing \$41 million from concert revenues in 1996, Simmons, Stanley and the boys seem intent on topping that number in '97. "We're just having a great time," Stanley said. "We're in such a groove now that not continuing on would be silly. We don't even want to take too much of a break. Every show is better than the one the night before, and with us that's really saying something!"

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**M**erely listing the recent "accomplishments" of Marilyn Manson do little justice to the precedent-shattering, platinum-selling and stomach-turning exploits that have helped turn this Florida-born rocker into one of the hottest—and most controversial—performers of the late '90s. We're not really referring to the millions of copies sold by such recent Manson opuses as **Smells Like Children** and **Antichrist Superstar**. Nor are we necessarily commenting on the sold-out status of MM's current world tour. What we're talking about here are the numerous on-and-off stage incidents that have transformed Mr. Manson into the most notorious performer of his generation, a no-holds-barred, know-no-limits sensationalist who has broken down barriers, and broken laws, with equal aplomb.

Just a mere mention of Manson's various "performances" is enough to turn even the strongest-willed conservative into a quivering bowl of guava jam. There was the night that Marilyn decided to perform an oral sex act on stage...on a male band member...while his parents were in the audience. There was the incident where he purposefully ripped asunder a Mormon bible on stage in Salt Lake City, causing him to be issued a "lifetime" ban from the state of Utah. There was the time when certain members of British Parliament cited Manson's first disc, **Portrait Of An American Family**, as "an outrage against society." And, of course, there was the magical moment when MM was arrested in his home state of Florida for "violating adult entertainment laws."

"I don't try to live by society's rules," Manson said. "I have to live outside of society. That's really the way I have to express myself—I have to rebel. What my success tells me is that there are a lot of other people out there who feel the need to rebel, the need to reach out and break away from everything they're being told by their parents, by their schools and by their bosses. My world is a world of anarchy; it's definitely not for everybody, but it's apparently for more people than you might think."

Indeed, Manson's image and music have served as a Pied Piperesque call to a disenfranchised generation, extolling them to break away from society's norms and join his anarchistic domain. That such an outrageous stance is fostered by major label record deals, and supported by such Wall Street-inspired firms as MTV and national radio (as well as countless print publications—including this one), speaks not only of Manson's ever-growing power, but also of the oft-confused message we are continually sending to the Youth Of America. Is Manson to be viewed by this easily influenced, and highly impressionable mass of millions as merely a comic book charlatan come-to-life...or as the true Antichrist in out midst?

"The lyrics and ideals expressed on this

# MARILYN MANSON

BY BRYAN HARPER

album are those of a character called Antichrist Superstar," Manson said in explanation of his latest controversial epic. "That character is portrayed by me and every other person in America. Those who fail to

*"I have to live outside  
of society's rules.  
I have to rebel."*

admit and realize these are the ones who will be afraid and offended. This is what you should fear; you are what you should fear."

Almost as an act of defiance against everything that this nation once held near and dear, the American Court Of Public Opinion has already spoken out loudly in support of Manson's latest effort.

# RUNNING WILD

**Antichrist Superstar** made a Number Three chart debut last October, sold over a million copies by Christmas, and is now fast approaching the two million sales level—marking it as one of the most successful hard rock releases of the year. At the same time, Manson's traveling freak show has managed to fill medium-sized concert halls across the nation to beyond-capacity, bringing together a carnival-like sideshow of the disenfranchised, the disillusioned and the disdained, all of whom seem to find solace in the band's unconventional sound, and gleefully rally behind Manson's clarion call. Along with bandmates Twiggy Ramirez, Madonna Wayne Gacey, Ginger Fish and newest member Zim Zum, Marilyn Manson has set himself up as a prophet of the New Age—a self-styled snake oil salesman masquerading as the ultimate antihero.

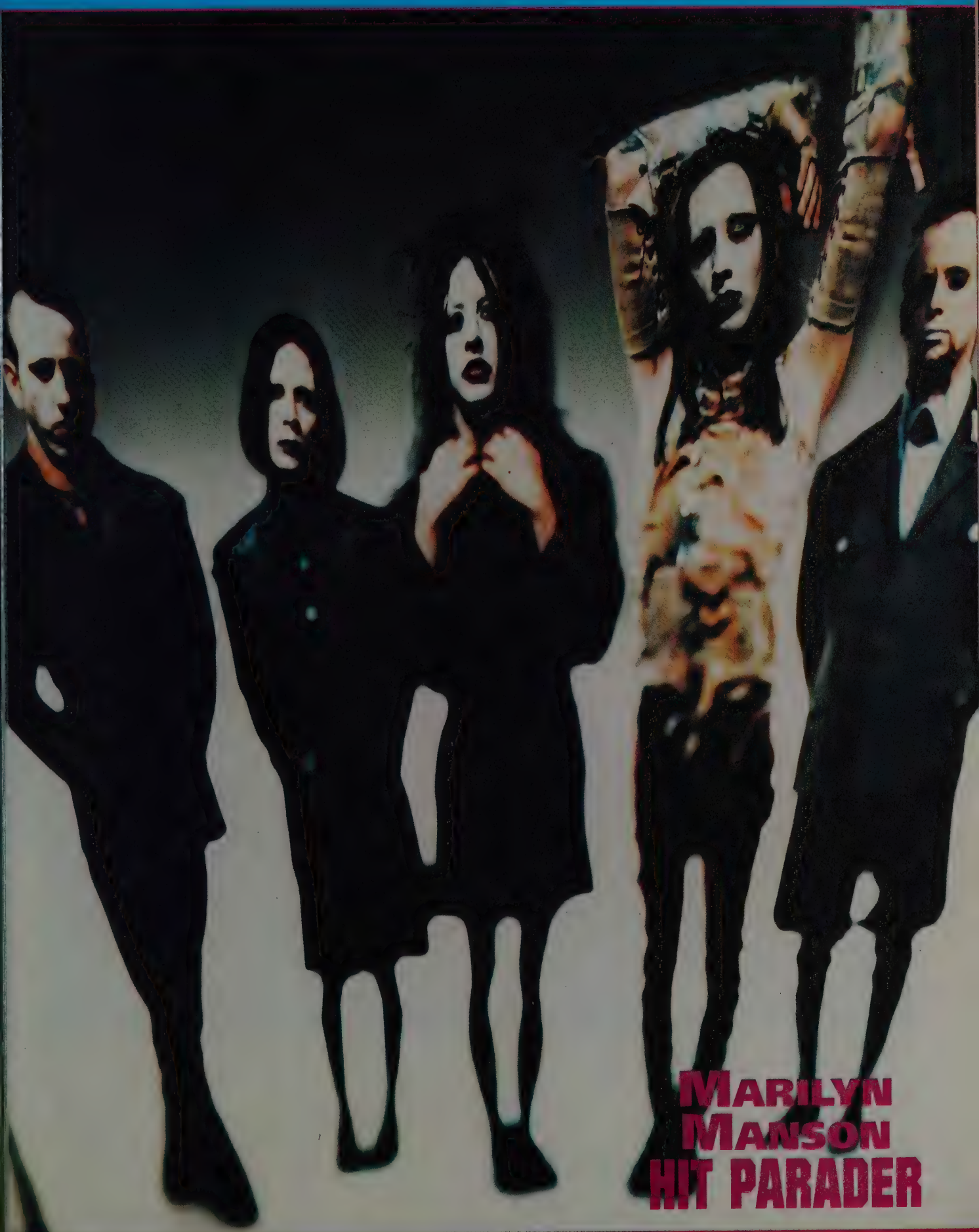
"Those who want to move beyond the album's title and the most blatant aspects of what I do will begin to understand what I'm trying to say," Mason related. "**Antichrist Superstar** is really the story of us all. I try to relate my story, which is somewhat autobiographical, in the metaphor of a worm that transforms into—what it believes to be—a beautiful angel. But that's not exactly how the world sees it. The world views it as much more of a demon or a devil. What we've done is combine Hebrew Kabalism, numerology, narcotics and computer technology to create a musical ritual designed to bring about the apocalypse. Whether it is an Armageddon of the subconscious or destruction of the world as we know it, is up to the listener to decide."

Of course, there are those who will continue to laugh at Manson's rantings and ravings. They will quickly dismiss his outrageous looks and equally outrageous actions as merely the feeble attempts of a misguided soul to attract attention and compassion. The fact is, however, if they do so, they will be wrong! While Manson may not be the devil incarnate (as some have begun to believe), he certainly has gained the power to turn a generation of kids away from accepted ideals and goals, making them believe that it is society itself that has handcuffed their aspirations and sidelined their dreams. For his part, Manson sees nothing wrong with any of this; in fact he revels in his fast-growing list of accomplishments. It truly is his goal to set the world on fire, both figuratively and literally, and if he succeeds in his mission, he wants us all to know that we only have ourselves to blame.

"My fame is the result of this society looking for new heroes," Manson said. "Nothing happens by accident—that's one of the things that history teaches us. My fans are my army. They are my kindred spirits in revolution. Anyone who chooses to ignore the message or the messenger does so at their own risk. Make no mistake about it, a revolution is underway. If you choose to ignore it, you stand the chance of becoming its victim."

PHOTO: FRANK FORCINO





**MARILYN  
MANSON  
HIT PARADER**





It's a fact of rock and roll life that a singer usually controls a band's destiny. It is his face that adorns magazine covers, his face that fills MTV screens and his face that millions around the globe instantly recognize. And while such is certainly the case with Bush, whose frontman, Gavin Rossdale, has fast become one of the most familiar faces in the entire music kingdom, all four of the group's members insist that their unit is very much a band...not a one-man circus. With that in mind, we sought out the other members of Bush to give us a more well rounded view of the group's latest accomplishments—which, of course, include the release of their critically acclaimed, and chart topping second disc, **Razorblade Suitcase**. So if you want to read about Gavin, and see his picture, buy next month's issue of **Hit Parader**, and probably the one after that... and the one after that. This month's Bush forum belongs to none other than bass beater Dave Parsons, with whom we talked during a weekend stay in New York.

**Hit Parader:** Does it bother you, or anyone else in the band that so much of the attention focused on Bush is directed at Gavin?

**Dave Parsons:** Not really. We know we're very much a band. Having people look at your singer and respond to him kind of goes with the territory. It's not like Gavin acts any differently now than he did two years ago. He's still the same person, as the rest

BY BRYAN HARPER

of us are as well. Nothing has changed within the band. But we believe that it's a very positive thing to have a focal point of interest, and in our case that is Gavin. People respond to him because he sings the words to the songs...and he's not a bad looking chap at that.

**HP:** Do you get bothered by the

scandal sheet mentality that has emerged about some of the things that Bush has done and the people you've gone out with?

**DP:** It strikes us as very amusing, actually. We're four rather down-to-earth musicians who don't really live the fast life in any way, shape or form. Our life is usually just play the show, get on the plane, go to the hotel, play the next show. There's





**Bush:** "We've now created certain expectations about ourselves."

really not that much time to get into any sort of trouble or controversy. It's very funny when Gavin gets written about in the gossip sheets along-side some Hollywood star or something. We all have a good laugh about it.

**HP:** How has the atmosphere within Bush changed in the two years that separated **Sixteen Stone** from **Razorblade Suitcase**?

**DP:** Honestly, not that much at all. There is perhaps a bit more pressure on us now because we realize that we've created certain expectations about ourselves. But that's about it. As people we're the same. As musicians we've probably improved. That

should happen when you're on the road for over 200 gigs. If you don't improve, there is something wrong. But the atmosphere while we were making this record was very positive and very exciting.

**HP:** Did working with noted producer Steve Albini have much to do with that exciting atmosphere?

**DP:** Absolutely. He wanted us to work in a very live format in the studio, so there were no overdubs and no working apart. It was very much like playing a concert, just without the audience. That's why so many of the songs have a truly magical feel to them. We had written them, rehearsed them and then just went in and played them. That was a great deal of Steve's idea at work. We like working that way because we believe anything we put on an album should be ready for the stage. When you play them live in the studio, you know that's going to be true.

**HP:** Were you at all concerned that working with Albini was going to

*"It's not like Gavin acts any differently today than he did two years ago."*

reinforce the Bush/Seattle stereotype?

**DP:** Albini might be best known for working with Nirvana, but the fact is that he's been a brilliant producer for 15 years. I recall his work with the Pixies a few years ago and marvelling at how inventive it sounded. If people want to remain caught up in the misguided notion that we're trying to somehow fit into the Seattle thing, that's their choice. It certainly wasn't our intent to use Albini for that reason. We would have worked with him on our first album if we knew how to get hold of him.

**HP:** Are you at all concerned that Bush's success has been too much, too soon?

**DP:** How can we not be pleased by

the kind of success we've had? If you're asking if I want to give anything back, the answer is no. It does create a degree of pressure on us since we've only had one previous album. But I do believe that's better than struggling to even get a second album done. Would we have been satisfied having sold 50,000 copies of **Sixteen Stone**? Perhaps. But it's much better having sold a few million copies.

**HP:** You mention 50,000 copies. Isn't that the number of copies your debut sold back home in England?

**DP:** (Laughing) Yes it is! And we're actually quite proud of that. Considering the way we were generally ignored back home, that isn't really too bad. But it's not totally correct when people view us as a band that only made it in America. This was our most successful market, but we've just come back from very successful tours of Australia and Japan, and the rest of Europe has been fairly responsive as well.

**HP:** Do you have any ideas why you've yet to really catch on in England?

**DP:** Not really. Perhaps we're just not trendy enough. Maybe the fact that we broke first in America has bothered some of the people back home. I don't really know. But I can assure you that none of us are losing much sleep over it.

**HP:** What's the best thing that success has provided for you; a new car? A new home? A fancy watch?

**DP:** Probably the best part about a little success is having security. For a long time the four of us took part-time jobs just so we could get by and keep the band going. Now we don't have to worry about that. We can just focus on the music we make. I guess for me, the fact that I now have an apartment, and I know it won't be taken away from me, is a great feeling. It is a sign of success. But since I'm away from home so much, I hardly get the chance to use it.

**HP:** Would you be disappointed if **Razorblade Suitcase** "only" sold two millions copies— far less than your debut?

**DP:** It's hard to say. I hope it does well. Perhaps the first album was something of a miracle. Who knows? I know we've made a great second record, and that's all I can think about. Whether the same number of people buy it is, unfortunately, totally out of our control.



# STONE TEMPLE TO BE OR I

As he stood on stage, gyrating smoothly in one of his \$1500, custom-made Italian suits, Scott Weiland at first resembled a modern-day Robert Palmer—or a member of the even-more-dreaded Duran Duran—more than one of the hard rock world's guiding lights. His equally expensive silk shirt was buttoned just-so, and the aristocratic tie around his neck, along with the matching handkerchief that adorned his suit's breast pocket, gave Weiland the look of a true-blue rock and roll dandy. But as soon as the music made by fellow Stone Temple Pilots Dean and Robert DeLeo and Eric Kretz (all dressed, by the way, in baggy K-Mart-style shirts and jeans) kicked in, there was no mistaking the direction of this band's musical attack. This was straight-ahead, kamikaze rock and roll—with a few unexpected twists and turns along the way to provide just enough thrills and spills to keep everyone totally captivated.

Since the moment their unexpected return to the rock and roll scene was announced last September—and certainly including Weiland's surprising rehab reentry in January—the Stone Temple Pilots have been alternately thrilling, amusing, confounding and amazing their faithful following through both their deeds and their actions. At each of the sold-out stops along their all-too-brief "reunion" tour, the band has presented what many in the audience believed was one of the year's finest rock presentations—a show filled with passion, energy and a surprising degree of intelligence. With their two blistering electric sets being separated by a half-hour "unplugged" performance—during which an entirely different stage set was lowered from the rafters—the band's show was a brilliantly paced, creatively presented masterpiece that continually lifted the audience to new heights of rock and roll rapture. But, unfortunately, Weiland's on-going personal problems now threaten to bring all this euphoria to an abrupt and unnecessary halt.

"We've been waiting for over a year to play some of these songs," Dean DeLeo ironically said shortly before Weiland's drug problems again emerged. "We never had the chance to play any of the material on our last album before Scott began having his problems. That's why all of this is so sweet for us."

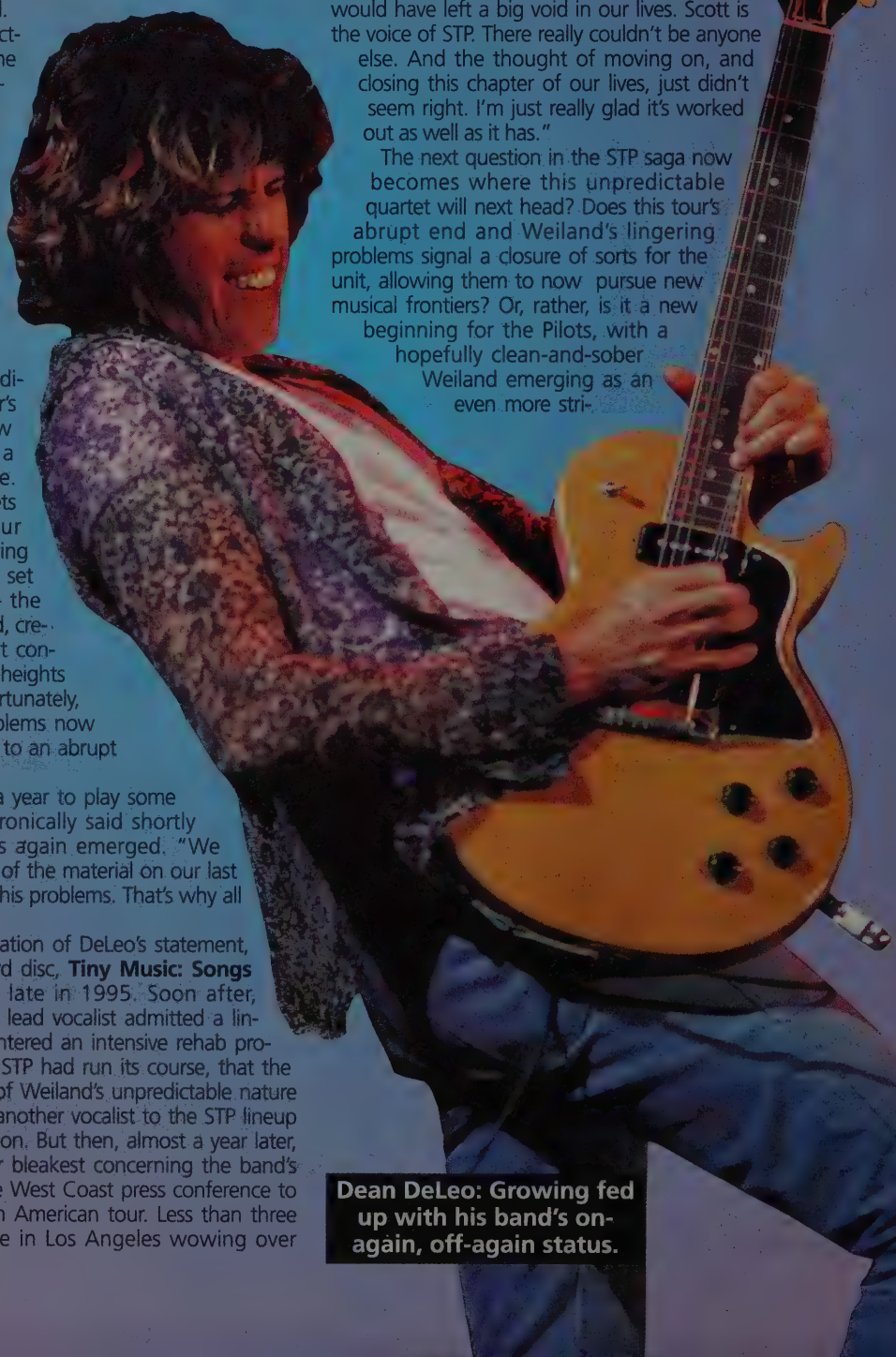
In case any of you need clarification of DeLeo's statement, here goes: STP released their third disc, **Tiny Music: Songs From The Vatican Gift Shop** late in 1995. Soon after, Weiland, the band's tempestuous lead vocalist admitted a lingering drug problem and soon entered an intensive rehab program. For many it appeared that STP had run its course, that the DeLeo brothers had grown tired of Weiland's unpredictable nature and would choose to either add another vocalist to the STP lineup or move in an entirely new direction. But then, almost a year later, just when things seemed at their bleakest concerning the band's return, STP appeared at a surprise West Coast press conference to announce the start of their North American tour. Less than three weeks later, they were on stage in Los Angeles wowing over

10,000 fans with their high-voltage attack. For four months the tour ranked as one of rock's most successful road packages—then Weiland's shocking return to a secret California rehab station brought everything to a crashing stop.

"It kind of took us all by surprise," Dean said in regard to the response generated by the band's tour. "But Robert, Eric and I realized that if we were gonna do this, it had to be now. If we went much longer, we all would probably be into new projects, and that would have left a big void in our lives. Scott is the voice of STP. There really couldn't be anyone else. And the thought of moving on, and closing this chapter of our lives, just didn't seem right. I'm just really glad it's worked out as well as it has."

The next question in the STP saga now becomes where this unpredictable quartet will next head? Does this tour's abrupt end and Weiland's lingering problems signal a closure of sorts for the unit, allowing them to now pursue new musical frontiers? Or, rather, is it a new beginning for the Pilots, with a hopefully clean-and-sober

Weiland emerging as an even more stri-



**Dean DeLeo: Growing fed up with his band's on-again, off-again status.**

PHOTO: RICK GOULD/ACP



# PLE PILOTS NOT TO BE?

BY JEFF ARMATTO

dent voice in the group's volatile musical mix? According to a number of sources closely aligned with the band, none of the answers to the above questions have yet been fully answered. While the DeLeo brothers admitted to being "really happy" over the direction and nature of their recent tour, they remain somewhat suspect in regard to Weiland's long-term health status. They certainly hope that he retains all of the strength and character he displayed throughout the early part of the tour, but they still harbor secret fears that once he is away from the band's protective fold (keep in mind that Weiland had two around-the-clock "body guards" with him throughout the band's road trek) he may once again fall back into his bad habits.

"I know that Robert and Dean want STP to keep going," our source said. "They have so much committed to the band on an emotional level that walking away from it would be too difficult. They discovered that last September. For a while, they had every intention of continuing on without Scott, but they realized that they really didn't want to. I think

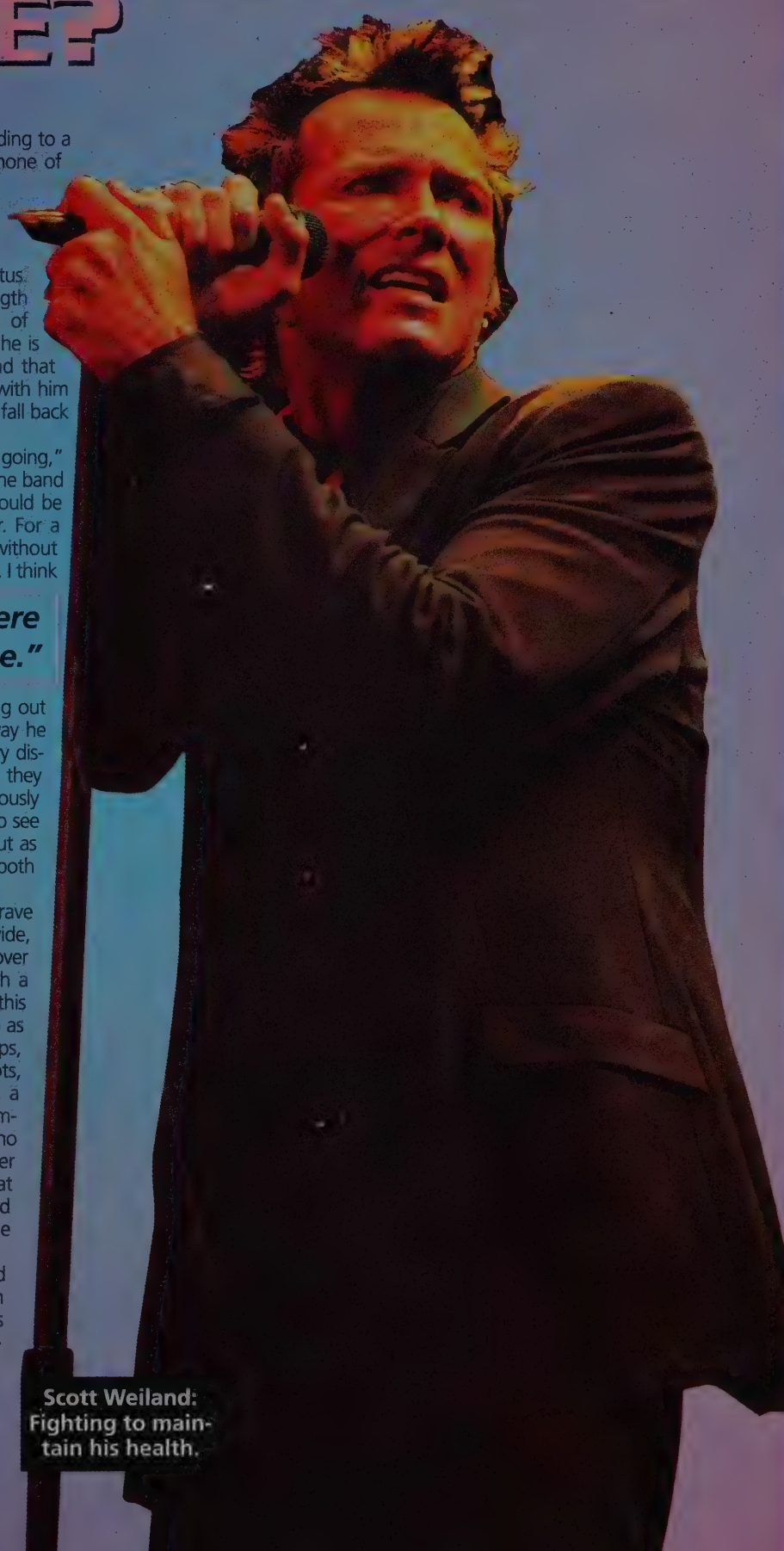
***"Scott is the voice of STP. There really couldn't be anyone else."***

they feel a little more confident about things working out after the tour. Scott behaved really well, even the way he handled his rehab. And while Dean and Rob are very disappointed about the way things turned out, initially they all got along better than they have in years. But obviously there are still some major problems, and we'll have to see what happens with those. It could be clear sailing but as we've already seen, things can happen really fast in both a good sense and a bad sense with these guys."

To end on a positive note (and considering the rave reviews the band's tour has received from far-and-wide, why shouldn't we?) it appears as if STP already has over a half-dozen songs ready to demo this spring, with a possible new album out by late summer. Of course, this all hinges on the progress of Weiland's second rehab as well as on the group's ever-tricky personal relationships, but it certainly appears as if the Stone Temple Pilots, one of the most successful bands of the mid '90s, a group whose three album releases have sold a combined ten million copies, a band that has inspired no lesser lights than Aerosmith's legendary Steven Tyler and Joe Perry to join them on the concert stage at New York's Madison Square Garden, is ready, able and more-than-willing to give it another "go" at some point in 1997.

"I don't think I truly realized how much this band meant to me until it seemed like it might be taken away from me," Weiland said prior to his relapse. "This is my heart and soul in many ways. There are four distinct musical voices at work here that despite some differences manage to come together when it counts the most. As far as I'm concerned, I'm going to do everything in my power to make sure it stays together for as long as any of us can still get on stage and play."

PHOTO: RICK GOULD/ICP



**Scott Weiland:  
Fighting to maintain his health.**



No matter what any of them may be saying now, back in 1994 there were very few "visionaries" within the music biz who would have given a plugged nickle for the long-term musical chances of Dave Grohl following the untimely demise of Nirvana. At that time, it was generally accepted as gospel that there was only one star within the Nirvana cosmos— and Grohl sure as heck wasn't it. For many, the sun rose and set with Kurt Cobain's musical musings, and the belief persisted that the band's other members— Grohl and Krist Novoselic— served merely as interchangeable, and

Grohl's post-Nirvana projects would probably end up getting signed by a major label— perhaps as little more than a "novelty" act— the odds for the group-in-question to actually succeed were akin to the proverbial snowball's in hell.

How red-faced those supposed music industry "experts" must now be. Not only did Grohl's band, the Foo Fighters, get signed, but the group's self-titled debut disc proved to be one of the most successful and critically acclaimed efforts of

World War II fighter pilots) quickly emerged as a band that *definitely* did not intend to spend their artistic life trying to escape from Nirvana's daunting shadow. In fact, judging by both the band's somewhat unexpected musical bent, and the instant international acclaim they received, the Foo Fighters seemed quite intent on casting their own rather sizable shadow over the rock and roll

# FOO FIGHTERS

Dave Grohl:  
"My goal after  
Nirvana was always  
to have another  
band."

not necessarily integral components in augmenting that man's personal vision.

With that in mind, it was easy to understand the rather negative view of Grohl's career chances provided by many members of the rock media. After all, some reasoned, aside from the occasional Don Henley or Ringo Starr, how many drummers in rock history have ever stepped out from behind their kits to lead a successful "solo" career? The betting money, as well as common sense, said that while any of

1995. Such songs as *This Is A Call* and *I'll Stick Around* dominated the radio waves, while the videos that accompanied those tunes ended up winning every MTV Award in sight. Indeed, Grohl's post-Nirvana career proved to be an immediate and smashing success, with his light-hearted, pop-rock style displaying a markedly surprising side to his artistic persona.

With a lineup rounded out by guitarist Pat Smear, bassist Nate Mendel and drummer William Goldsmith, the Foo Fighters (who, by the way, got their unusual moniker from a nickname given certain

landscape! Their goal was never to usurp the larger-than-life Nirvana/Cobain legacy, but rather to merely begin creating a legacy of their own. Despite their initial acclaim, however, Grohl is the first to admit that the success of his group's debut disc is now a thing of the past. With the release of their second album, it's time for the Foo Fighters to prove their worth all over again.

"I've got to admit that it's a little different this time around," Grohl said. "When I started work on the last album, I knew that to most people I was just 'that guy from Kurt Cobain's band.' I wasn't even sure at that point if I really wanted to keep making music. If it wasn't for a letter I received from the members of another Seattle

PHOTO: KEVIN MAZUR



band, 7 Year Bitch—who had also lost a band member—I may have packed it all in. But I just decided to follow my instincts and see what happens. So I booked time in a 24-track studio and went to work on about 30 songs I had written over the years. The response that first album got was incredibly rewarding—and so incredibly surprising. I never expected it to do as well as it did. But success brings its own set of problems, and that's what we dealt with now. This time we're a real band—it's not just one guy living out his fantasies in a studio. We know we're not gonna sneak up on anyone with this album. They're ready for us—at least I hope they are."

It seems a safe bet that the rock and roll

components of the new disc began to slowly come together. With Smear, in particular, assisting Grohl in the disc's creative process, the new Foo Fighters collection has a somewhat different feel and attitude than its predecessor. But at the music's heart remain the slightly-askew lyrical perspectives and liltily benign melodic forays that first brought the Foos public acclaim.

"My goal after Nirvana was always to have another band," Grohl said. "I never really wanted the first album to be viewed as some sort of ridiculous solo project, and I never considered Pat, Nate and William to be my backing band.

ond disc, Grohl and his bandmates have now turned their attentions towards getting their act on the road. Already concert promoters across the face of the North American continent have contacted the band's booking agent concerning the band's availability—as have a number of the biggest acts in rock and roll. It seems as if one of the most difficult decisions facing the Foo Fighters this year may be whether to accept a plum "special guest" gig on a major arena tour, or go out on their own and

# A BAND IN HAND



world is indeed ready for a second taste of the Foo Fighter's musical magic. Unlike the work that comprised the band's premier disc, which, as Grohl explained, was written, recorded and produced almost single-handedly by the man himself, the material featured on the new disc is very much a total *band* effort. Beginning work last summer, the group commenced demoing songs through the timed-honored method of jamming on virtually any idea that happened to tickle their fancy. From there various riffs, chords and notes were pieced together, lyrics written and the various

**"On the last album, I was still just 'that guy from Kurt Cobain's band.'"**

The foundation of this group is that each member is as important as the next, and that they feel free to express themselves however they wish within each song. Of course, working that way makes things proceed at a somewhat more sedate pace, but that's okay. For the first album, I did the basic tracks for 15 songs in two and a half days. In a week I was finished. There really wasn't much point to working that fast again."

With the immediate success of their sec-

**Foo Fighters:**  
"It is a little different this time around."

test their musical fortunes on a night-in and night-out basis. Having already tasted the bitter-sweet fruits of sold-out headlining madness with Nirvana, Grohl admits that he's in no particular rush to see the Foo Fighters name atop the marquee. But he also is quick to admit that he and his men are ready for just about anything that may come their way in the months ahead.

"Last time I had no idea what to expect," he said. "I was just groping along. Now I feel much more confident and much more in control. We'll see what happens as far as touring goes. We've got two album's worth of songs now, so we could headline if we wanted to. But there's no rush to do that. I guess the answer will be that we'll do whatever sounds like it'll be the most fun."



# NUNO A FRESH START BETTENCOURT

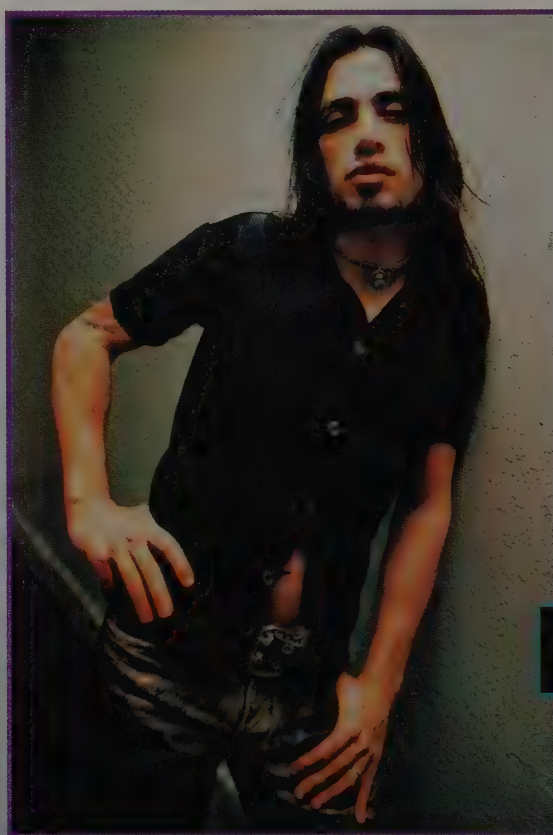
BY PETE HAWKINS

**W**hat do you do when you discover that your band has broken asunder, and that your writing partner of more than a decade has left to join one of the world's most famous groups? Well, if your name is Nuno Bettencourt, you pick yourself up, dust yourself off, and start work on your first solo album. That's exactly what this world-renowned guitarist did late last year once he realized that his band, Extreme, had reached an abrupt conclusion following the somewhat unexpected departure of vocalist Gary Cherone for the inviting, platinum-coated environs of Van Halen. Without looking back, or losing nary a step, Nuno began assembling the diverse collection of hard-hitting, six-string-driven rockers that form the nucleus of his new disc, **Schizophonic**— which as it's name implies, shows off the multifaceted sides of Bettencourt's artistic personality.

"I'm very proud of what we accomplished in Extreme, but it's time to move on," Bettencourt said. "There's no reason to be upset over anything that has happened in my musical career. I wish Gary all the best of luck with whatever he does in his life. He deserves it. We worked together for a long time and created some great music. But it's time to look ahead rather than think about past accomplishments. I just consider myself incredibly lucky to be able to get up each morning and create something and have people hear it. That's such an incredible privilege, and I do my best to make the most of it."

Ironically, many of the tracks contained on **Schizophonic** were originally conceived five years ago, at the height of Extreme's decade-long career. At that time, especially in light of the huge success that band was enjoying in the wake of their early '90s hit singles, *More Than Words* and *Whole Hearted*, the group's other members felt that Bettencourt's style-defying, on-the-edge work was sim-

ply too, pardon the phrase, extreme for inclusion in Extreme's pop/metal songbook. Undaunted, Nuno kept on writing, storing his non-Extreme material away in a safe place, figuring that some day,



**"I'm very proud of what we accomplished in Extreme, but it's time to move on."**

some way, a solo album would play a prominent role in his future. Perhaps he didn't figure that 1997 would be the time for him to be stepping out on his own, but judging by such new tracks as *Fallen Angels*, *Crave* and the instant radio fave *Gravity*, Bettencourt has now seized opportunity by the scrotum, and he ain't about to let go!

"I always kind of sensed that I would

eventually do an album away from Extreme— whether that band was still together or not," Bettencourt said. "Too much of my material just wasn't right for the band's style. I knew that. I wasn't offended when the other guys told me that it was just too 'out there.' I had to agree with them. But I must say that finally getting this stuff out— especially after a number of the songs have been hangin' around for a long time— is kind of a relief. Now I get to find out if I was on the right track, or if I'm just totally crazy."

Crazy or not, no one can deny the creative impact of each and every track on **Schizophonic**. This is certainly a far cry from the relatively safe musical confines of Extreme, but that's exactly what Bettencourt was seeking— a bold, new rock and roll frontier in which to exhibit his nimble-fingered guitar skills. But rather than being just another of those "shredder" guitar discs, where guys seem intent on just showing off their macho prowess by playing endless noodlings faster, louder, longer than anyone else, on his solo debut

**Nuno: "I wish Gary the best of luck with whatever he does."**

Nuno has gone to great lengths to make sure that every note he plays hits with maximum impact. The songs run the gamut from funk to flash, from power to pop— and just about everything else in between.

All-in-all, Bettencourt admits to being highly satisfied— yet also highly nervous— about his initial solo outing. He hopes that many of Extreme's loyal legion of fans rally to his cause now that he's on his own. But he also knows that you can never count on *anything* in the wild and wacky world of rock and roll.

"Who knows what'll happen tomorrow?" he said with a smile crossing his darkly handsome face. "I'd like to think that everyone who liked Extreme will like this album. But I don't know if that's true. It's different. But it's exciting. It's the music I've always wanted to play."



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**T**here are three members of Silverchair. For those well initiated with the inner workings of this platinum-coated band of teen-aged Aussie rockers, such news borders on the mundane—of course there are three members of Silverchair. But for those not quite as aware of the internal structure of this pubescent hit machine, at times it might appear that Silverchair is comprised of vocalist/guitarist Daniel Johns and a pair of side-men. It is Johns' face that usually accompanies a magazine feature on the group, and it's his voice that routinely conducts the bands press interviews; for some young Daniel has become Silverchair. In truth, bassist Chris Joannou and drummer Ben Gilles have rarely gotten the attention they deserve. But with the release of Silverchair's chart-topping second disc, **Freak Show**—which follows on the heels of their breakthrough effort, **Frogstomp**—all that seems to be changing. Ben and Chris have been far more up-front this time around, gladly sharing the interview microphone with Daniel and smiling for the camera every chance they get. With all that in mind, we're happy to present this special interview with Silverchair's two "other guys"—Ben Gilles and Chris Joannou.

# SILVERCHAIR

**Hit Parader:** What lessons have you learned by the success you've enjoyed over the last few years?

**Ben Gilles:** I learned a lot about people. When you get the chance to tour as much as we have, it really opens your eyes. It really has been a great experience to get out there and see some of the world.

**Chris Joannou:** I learned that short hair is easier to take care of than long hair. Now that I cut my hair shorter, I can just get up and go in the morning. I don't have to worry about getting up with a big mangled knot in the back of my head.

**HP:** Do you both agree that **Freak Show** is a rather radical departure from **Frogstomp**?

**CJ:** I think it really sounds different...better! We took three weeks to make this one, while the last one only took us nine days. And, more importantly, we felt like we had an idea of what we were doing this time. When you're in the studio for the first time, you tend to run around like a bunch of little idiots. This time we approached it with a more serious and knowledgeable approach, though we did have much of the same atmosphere in the studio both times; it was a lot of fun, a lot of joking around.

**BG:** This album has a lot more variety on it. It's got a punk song, and a real long song that's like six minutes, and it also has loud and soft stuff on it. It's even got strings and timpani. There's just a heap of different stuff on it.

**HP:** On **Frogstomp** there were so many comparisons between Silverchair and Nirvana. This time it sounds like there's more of a Zeppelin influence.

**BG:** There are a couple of songs, especially *Petrol* and *Chlorine* and *The Door*, that kind of remind me of Zeppelin. But we weren't really going for a Led Zeppelin sound, but that's just the way they turned out. As it happens, I am a big Zeppelin fan, so any comparison is

greatly appreciated. I've got their posters on my walls and all their albums, but this is a Silverchair album.

**CJ:** Last time, we did hear a lot of comparisons, so I imagine we'll hear some this time as well. That's okay. We know it's a big step forward for us, and that's all that matters.

**HP:** Let's talk about some of the new songs. Pick out one or two that you particularly like and talk about them.

most of their songs go for like a minute, two minutes. So one day we came into practice and we said, 'let's write a song.' And then Johnsy goes 'aww, I've got this riff', and he just showed it to us. Then we all started playing and after a few minutes he said, 'that's it, that's the song.' And that was it.

**CJ:** It's hard for me to pick one. I like 'em all. They're all really interesting.

**HP:** So are you guys completely finished with school now?

**CJ:** No, we still have classes. But to me, school just sort of fills in the time between our music things. It's more of a social thing. We don't think it's that important, but other people seem to think it is. It's a nice change of pace for us. It's a lot slower. When we're on the road, everything happens so fast. One day we're in

one city, the next we're five hundred miles away. It's kind of nice to wake up in the same place every day and know that you're going to school. It's nice to have that kind of routine again.

**BG:** It's nice to be back with people we've known for a long time. They don't treat us special. They're interested in knowing what it's like in certain places, but we're not some important band to them—we're just three guys they've known all their lives. It's good for us to stay in touch with all those people.

**HP:** Has it been hard to shift back from a more rigid routine to the wild and crazy routine of rock and roll?

**CJ:** No. It's more fun. With rock and roll we just work at what we really enjoy. It's not homework and we don't have to worry about getting up at 8 in the morning. But it's okay.

**BG:** We're trying to enjoy every part of our lives right now. Why shouldn't we be enjoying all of this?

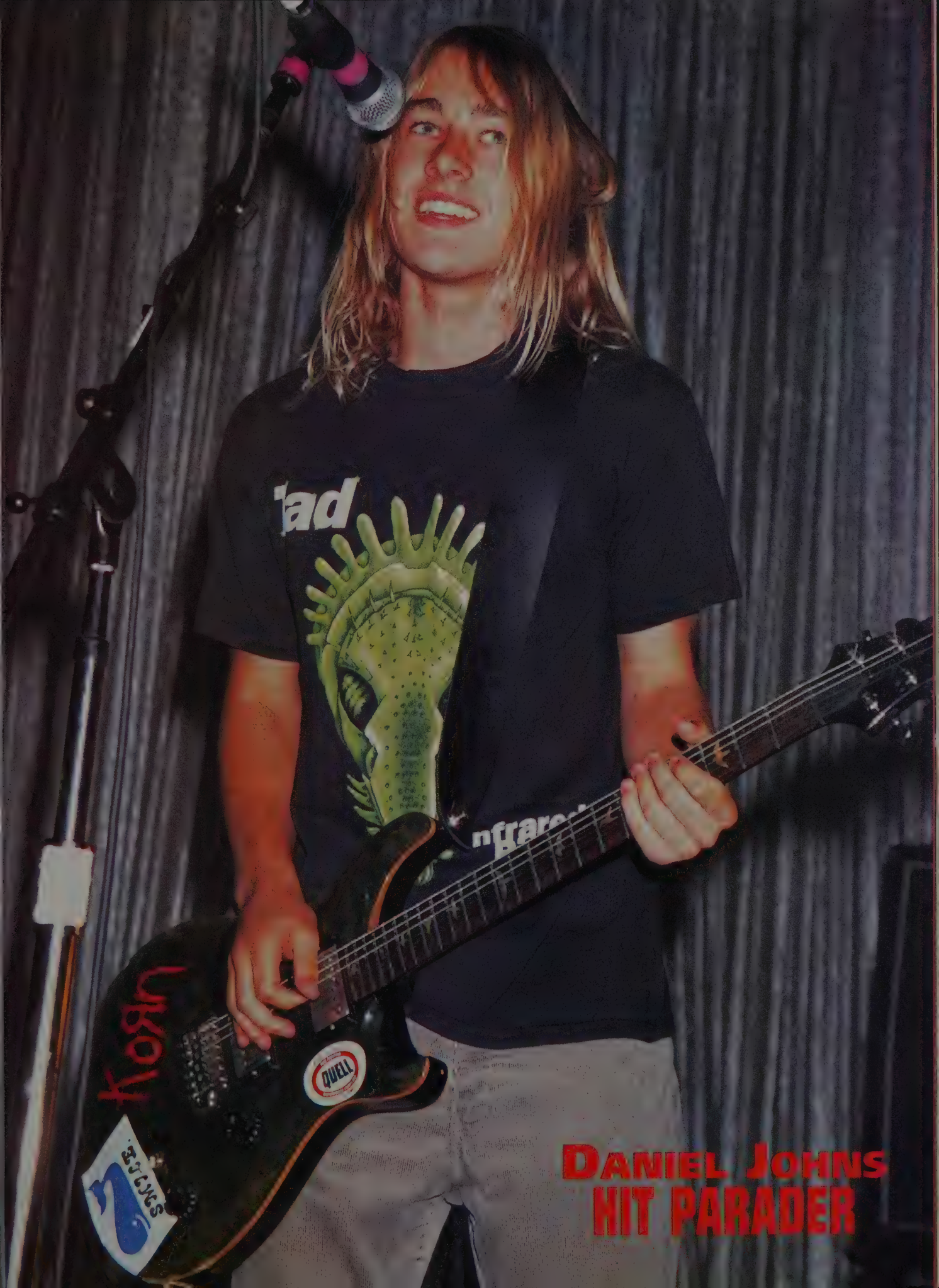
## ACTING FREAKY

BY BENNIE BJORKLUND

**"We took three weeks to make this album—the last one took nine days."**

**BG:** Okay, let's start with the last track on the album, *The Closing*. Since it's called that, it's a good way to close the album. It should be a good song to play live, because it should be easy to mosh to. I wrote all the music for that one myself, and I came into practice and I showed Daniel what I had done. We just started to jam, and then he started singing. They were the same kind of stupid words he always sings, but it sounded good! It just came together. Another one I really like is *Lie To Me*. Daniel's really influenced by *Minor Threat*, and






























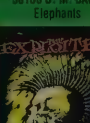


















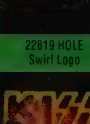
















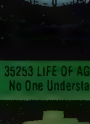
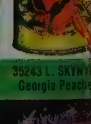








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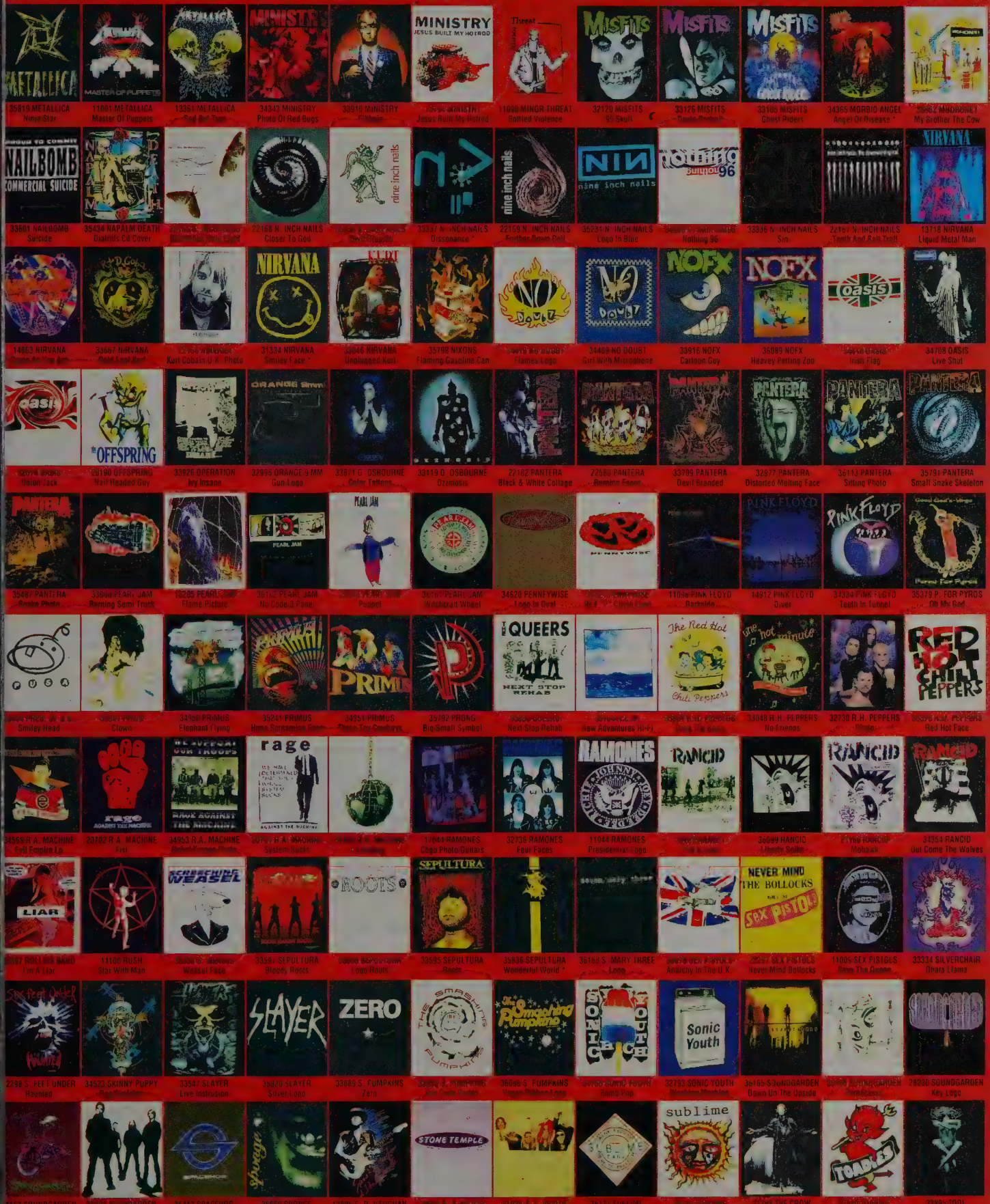
											
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- 14517 CANNIBAL CORPSE Tomb Of Mutilated
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- 14519 CANNIBAL CORPSE Tomb Of Mutilated
- 14520 CANNIBAL CORPSE Tomb Of Mutilated
- 14521 CANNIBAL CORPSE Tomb Of Mutilated
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- 14523 CANNIBAL CORPSE Tomb Of Mutilated
- 14524 CANNIBAL CORPSE Tomb Of Mutilated
- 14525 CANNIBAL CORPSE Tomb Of Mutilated

## BACK PATCHES \$9

Covers Entire Back Of Jacket

- 20434 AEROSMITH Get A Grip
- 20435 AEROSMITH Get A Grip
- 20436 AEROSMITH Get A Grip
- 20437 AEROSMITH Get A Grip
- 20438 AEROSMITH Get A Grip
- 20439 AEROSMITH Get A Grip
- 20440 AEROSMITH Get A Grip
- 20441 AEROSMITH Get A Grip
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- 20456 AEROSMITH Get A Grip

## BUTTONS \$1 Each

Number Of Different Styles Available For Each Group Indicated

- 12557 AC/DC 35 Styles
- 12558 ALICE IN CHAINS 8 Styles
- 12559 BEASTIE BOYS 6 Styles
- 12560 BLACK CROWES 30 Styles
- 12561 BLACK CROWES 30 Styles
- 12562 BLACK CROWES 30 Styles
- 12563 BLACK CROWES 30 Styles
- 12564 BLACK CROWES 30 Styles
- 12565 BLACK CROWES 30 Styles
- 12566 BLACK CROWES 30 Styles
- 12567 BLACK CROWES 30 Styles
- 12568 BLACK CROWES 30 Styles
- 12569 BLACK CROWES 30 Styles
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- 12571 BLACK CROWES 30 Styles
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- 12576 BLACK CROWES 30 Styles
- 12577 BLACK CROWES 30 Styles
- 12578 BLACK CROWES 30 Styles
- 12579 BLACK CROWES 30 Styles

## EMBROIDERED PATCHES \$3.50

13375 ALICE IN CHAINS Logo

- 13376 ALICE IN CHAINS Logo
- 13377 ALICE IN CHAINS Logo
- 13378 ALICE IN CHAINS Logo
- 13379 ALICE IN CHAINS Logo
- 13380 ALICE IN CHAINS Logo
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- 13397 ALICE IN CHAINS Logo
- 13398 ALICE IN CHAINS Logo
- 13399 ALICE IN CHAINS Logo

## DECAL MAGIC \$3

State Chalk 6" x 6" Window Decals Glowing Colors

- 17355 AC/DC Back In Black
- 17356 AC/DC Back In Black
- 17357 AC/DC Back In Black
- 17358 AC/DC Back In Black
- 17359 AC/DC Back In Black
- 17360 AC/DC Back In Black
- 17361 AC/DC Back In Black
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- 17373 AC/DC Back In Black
- 17374 AC/DC Back In Black
- 17375 AC/DC Back In Black
- 17376 AC/DC Back In Black
- 17377 AC/DC Back In Black

## 1997 CALENDARS \$15

1997 CALENDAR \$15

- 35325 BON JOVI 1997
- 35326 BON JOVI 1997
- 35327 BON JOVI 1997
- 35328 BON JOVI 1997
- 35329 BON JOVI 1997
- 35330 BON JOVI 1997
- 35331 BON JOVI 1997
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- 35343 BON JOVI 1997
- 35344 BON JOVI 1997
- 35345 BON JOVI 1997
- 35346 BON JOVI 1997
- 35347 BON JOVI 1997

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- 17288 BEASTIE BOYS 32 History Photo
- 17289 BUSH System State Bio Photo
- 17290 DOORS Rolling Stone Interview
- 17291 GREEN DAY History Bio Photo
- 17292 KISS 1974 First Bio Photo
- 17293 KISS 1974 First Bio Photo
- 17294 KISS 1974 First Bio Photo
- 17295 KISS 1974 First Bio Photo
- 17296 KISS 1974 First Bio Photo
- 17297 KISS 1974 First Bio Photo
- 17298 KISS 1974 First Bio Photo
- 17299 KISS 1974 First Bio Photo
- 17300 KISS 1974 First Bio Photo
- 17301 KISS 1974 First Bio Photo
- 17302 KISS 1974 First Bio Photo
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- 17306 KISS 1974 First Bio Photo
- 17307 KISS 1974 First Bio Photo
- 17308 KISS 1974 First Bio Photo
- 17309 KISS 1974 First Bio Photo
- 17310 KISS 1974 First Bio Photo

## BLACKLIGHT POSTERS \$8

Fixtures & Bulbs Available Call Us Or See Catalog

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- 13357 C.O.C. Deliverance
- 17124 HOLY SELL Logo
- 17125 IRON MAIDEN X-Factor
- 13365 JIM MORRISON Live City In Flames
- 13429 KISS 4 Faces With Makeup
- 13358 KISS Comic Color
- 13359 KISS Comic Color
- 13360 KISS Comic Color
- 13361 KISS Comic Color
- 13362 KISS Comic Color
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- 13372 KISS Comic Color
- 13373 KISS Comic Color
- 13374 KISS Comic Color
- 13375 KISS Comic Color
- 13376 KISS Comic Color
- 13377 KISS Comic Color

## 8x10 PROMO GLOSSIES \$5

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- 35442 AC/DC 36 Group In Warehouse
- 17656 A. IN CHAINS Grp Against Fence
- 35275 BUSH Group Sitting On Steps
- 35898 GARBAGE Shirley With Group
- 22505 GREEN DAY Group Against Wall
- 19192 JIMI HENDRIX Live With Guitar
- 12113 KISS 4 Pictures 1974 Makeup
- 11762 KISS Live 79 Makeup
- 35447 KISS Live 79 Makeup
- 11932 LED ZEPPELIN 4 Pictures
- 12109 MADONNA Topless
- 35441 M. MANSON Casual Group Pose
- 22505 M. MANSON Group Studio Pose
- 11947 M. MANSON Group Studio Pose
- 11946 M. MANSON Group Studio Pose
- 12106 M. MANSON Group Studio Pose
- 13126 MISFITS Group
- 20532 NIRVANA Group Posed In Alley
- 17690 NIRVANA Group In Backyard
- 20533 NIRVANA Group In Shower
- 35898 OASIS Group Outside
- 18634 OZZY ORCHARD Charming Women Body
- 20724 PANTERA Standing In A Field
- 22512 PEARL JAM Eerie Veder Live
- 17695 PEARL JAM Group In Field
- 17705 R. H. C. PEPPERS Group
- 35277 R. H. C. PEPPERS Group
- 35458 RAMONES 95 Group Pose
- 35364 RAMONES 95 Group Between Cars
- 13134 SAM FOX 3 Topless Pics
- 17691 SEPULTURA In Front Of Castle
- 35746 SLAYER 95 With Guns
- 20717 S. PUMPKINS Studio Pose
- 17715 S. PUMPKINS Group Posed
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- 20003 G. N. ROSES 20003 G. N. ROSES
- 17514 KISS MAKEUP 17514 KISS MAKEUP
- 17515 KISS MAKEUP 17515 KISS MAKEUP
- 17516 KISS MAKEUP 17516 KISS MAKEUP
- 20002 A. IN CHAINS 20002 A. IN CHAINS
- 20003 G. N. ROSES 20003 G. N. ROSES
- 17514 KISS MAKEUP 17514 KISS MAKEUP
- 17515 KISS MAKEUP 17515 KISS MAKEUP
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- 20003 G. N. ROSES 20003 G. N. ROSES
- 17514 KISS MAKEUP 17514 KISS MAKEUP
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- 20003 G. N. ROSES 20003 G. N. ROSES
- 17514 KISS MAKEUP 17514 KISS MAKEUP
- 17515 KISS MAKEUP 17515 KISS MAKEUP
- 17516 KISS MAKEUP 17516 KISS MAKEUP

## INCENSE STICKS \$3

Oil Scented Package Of 20 Sticks

- 35303 Black Love
- 35304 Black Love
- 35305 Black Love
- 35306 Black Love
- 35307 Black Love
- 35308 Black Love
- 35309 Black Love
- 35310 Black Love
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# KISS

## IT'S A BUSINESS

It's not exactly giving away a classified government secret to state that Kiss may well be the most savvy band ever to come down the rock and roll pike. There probably has never been a sharper, more clever, more all-seeing, all-knowing group than the Costumed Crusaders when it comes to knowing how to best promote, publicize and market themselves—a fact supported by the \$41 million pay day the band enjoyed in 1996 alone! Sure Ozzy Osbourne may have once generated more media attention for biting the head off a bat. And the Rolling Stones may have grossed more on a single tour from merchandising revenues. But when it comes to a two-decade-long pattern of brilliant business decisions and inspirational marketing moves, no one has ever outmaneuvered Kiss.

From the days in the mid-'70s when they were first testing their musical wings, no band has been better prepared—and more willing—to pounce upon every opportunity afforded them by the obsessive behavior patterns of the standard rock fan. From Kiss lunch boxes, to comics (allegedly made with "the band's own blood"), to dolls, to videos, to posters, to customized jackets, Kiss has continually found a way of politely reaching into the pocket of just about anyone who's ever said "I wanna rock and roll all nite, and party every day." It's estimated that over one billion dollars has exchanged hands over the years, most of it coming from members of the Kiss Army parting with their hard-earned dollars in order to procure everything from the band's latest CD, to Kiss concert tickets, to a life-sized model of Ace Frehley dressed in a detailed replica of his 1977-era stage "space suit."

"The dedication of our fans has always been incredible," said Paul Stanley. "That was one of the reasons we wanted to appear at the Kiss conventions in 1995. We didn't realize that by doing those shows we would be laying the groundwork for the original Kiss getting back together. That was just one of the side benefits. Our intention was to go to those conventions and share the excitement those fans had about Kiss. It was amazing to see the material they had for sale. A lot of that stuff even Gene and I didn't own. The incredible loyalty of those fans, and their love for Kiss, really opened our eyes. We knew it was there, but to see how many people were

BY ROB ANDREWS

interested in owning, trading or buying a piece of our history was simply astounding to all of us."

This time around, as Kiss roll along the rock and roll highways and byways on their much-hyped "reunion" tour, once again the band seems to have all of the proverbial bases covered. They have created an unprecedented network of merchandising opportunities and options for their fans that have seemingly taken advantage of all advanced space-age technology has to offer. Sure, at any given tour stop you can procure an array of exclusive Kiss Army leather jackets (for \$650) and officially-authorized "platinum" albums com-

***"The dedication of our fans has always been incredible."***

memorating such landmark achievements as **Destroyer** and **Kiss Alive** (\$500-600). But you can also procure such material through mail-order catalogues, through exclusive toll-free "800" phone lines, and even through the computer internet super highway. Kiss may indeed love you, but they also unquestionably want to give each and every fan a chance to love them back—to the tune of big bucks.

"We're very excited about the line of Kiss merchandise that's available for this historic tour," said a spokesman for Sony Signatures, one of the nation's leading rock-related merchandising firms. "When Kiss became available as a merchandising license a few years ago, we were very anxious to procure it. That was long before their tour was officially announced. Once we realized how big this tour was going to become, we quickly explored every available option in order to maximize our chances of reaching Kiss fans with our exclusive line of Kiss merchandise. We're offering some incredible items, things that have never been available before, and I think it's been exciting both for the fans and for us. Most of the credit must go to Gene Simmons, who seems to have an innate understanding of the needs and desires of the Kiss fan better than anyone else."

Ahhh, Mr. Gene Simmons, the man often called the "brains behind Kiss". Obviously

there's a lot more to this six-and-a-half foot tall bass beater than a long tongue and an equally long black book. Kiss' "demon" has long been recognized as one of the shrewdest business men in rock and roll, and no decisions about Kiss are made without his stamp of approval. When it came time to plan Kiss' latest line of authorized merchandise (to distinguish it from the rash of unauthorized material that has recently flooded the market—much of which is being sold, illegally, by vendors outside of the band's various tour stops) Simmons gathered together with Kiss' merchandising representatives to plan the design on the most exclusive (and expensive) line of Kiss apparel, goods and collectibles ever made available. So far, the response has been overwhelming.

"The band is smart enough to know that they should have items that fit within the economic parameters of everyone," said our contact at Sony Signatures. "They did the same thing with the pricing of their concert tickets. They had \$85 seats for those who could afford them, and \$27 seats for those who could afford those. It's the same thing with the merchandise. Kiss' audience now ranges in age from 12 to 50, and there are corresponding income levels within that age group. Some may want the embroidered Kiss leather jacket or the platinum albums. Others may want a special tour T-shirt or Kiss logo cap. There truly is something for everyone."

For those interested in such things (and if you've gotten this far reading this article, we must assume you are interested) the current line of "official" Kiss merchandise also includes such items as Kiss Army denim jacket (\$200), Kiss short-sleeve T-shirts (\$20), and personally autographed copies of the band's **Kisstory** book (\$159). But in addition to this exclusive line of authorized Kiss merchandise from Sony Signatures, are a variety of other items designed by rival firms with the Kiss consumer in mind. Among the most interesting of these are a series of vinyl-only reissues, as well as first-time issues of classic Kiss albums like **Revenge**, **Alive III**, and **Creatures Of The Night**. The fact that the appearance of these highly sought-after collectibles at the pinnacle of 1996/97's "Kissmania" is far from lost on H & H founder Alex Nicholas, a devoted Kiss-a-holic whose driving passion for the last decade has been anything related to Kiss.

"We started doing this a number of years ago," Nicholas said. "But recently, with the original Kiss tour, things have gone through the roof for us. There's more interest in Kiss than at any time I can remember, and that's great. I just bought a wonderful collection of vintage Kiss collectibles from a guy for \$20,000—and I was happy to do it. I share my passion for Kiss with millions of people around the world. I went to get the rights to issue those Kiss albums on vinyl not because I wanted to make a lot of money from doing it, but because I thought they *should* be out on vinyl. Kiss is more than a business to me—they're a big part of my life."





**A RARE EARLY PHOTO  
OF KISS. CHECK OUT  
PAUL'S EYE MAKEUP.**

**HIT PARADER**



Dexter Holland entered the large conference room located on an upper floor of his new record label's spacious West Coast offices with a bounce in his step and a smirk on his face. It wasn't hard to see that the Offspring's blond-haired frontman was enjoying his environs to-the-max, soaking in the plush wall-to-wall ambience like a sponge taking on a pool of warm water. As a variety of publicists, promotion people and label executives scurried past Holland, either introducing themselves or wishing him luck with the band's new disc, **Ixnay On The Hombre**, the singer couldn't help shaking his head in amazement. After all, just three years ago he was just another struggling young rocker with a new album and a band waging an uphill

Offspring's back catalogue promise to continue filling Epitaph's corporate coffers for many years to come. It's not exactly like the Offspring left their former label high and dry, begging for a handout.

"We just did what was best for us," Holland said. "It was nothing against Epitaph, that's for sure. They did a great job for us— and I guess you could say that we did a good job for them. They understand why we moved on. It was something that was rather inevitable. We think it was the right time for it to happen."

Right time or not, there are those who insist that the Offspring used a brilliant (if somewhat unwitting)

ting) sense of timing to inspire their label-hopping maneuvers. While it seems highly unlikely that Holland or his bandmates had a clue, it appears that in the wake of **Smash**'s smashing success, the entire punk movement—which back in '95 was hailed as "rock's hottest sound"—has cooled off immeasurably. If the Offspring had decided to stay put, and merely share any potential profits with Epitaph from all their future releases, they could have quickly seen their fortunes plummet to pre-**Smash** levels, when early discs like **Ignition** sold barely 50,000 units. But with Sony's

# THE OFFSPRING

battle for recognition on a small indie label. But what a difference a few years make! As many of you reading this already know, the album in question was **Smash**, the label Epitaph Records, and the results were a sextuple platinum selling hit that helped land the Offspring one of the most lucrative contracts in the history of giant Sony Music.

Despite the mind-numbing degree of attention being tossed Holland's way by his new label "partners", it wasn't hard to see that the erudite, highly educated vocalist (who still has plans to finish work on his masters degree once his rock and roll career begins to cool down) was handling it all in stride. This isn't, quite obviously, another one of those still-wet-behind-the-ears street punks who wouldn't know a solid business opportunity if it hit him straight between the eyes. While Holland and bandmates Noodles, Greg K. and Ron Welty apparently upset some members of the rock fraternity by their controversial decision to leave their long-standing home at Epitaph for the stratospheric financial opportunities provided by Sony, no one can doubt that they made the move only after careful consideration—and plenty of closed-door meetings with their business advisors. Let's get real about the Offspring's move; so what if Epitaph lost their most successful act to another label? It's estimated that over the last two years, sales from **Smash** increased Epitaph's cash flow by more than 500 percent—and income derived from the





"guaranteed" contract virtually assuring the Offspring major league monetary returns despite the vagaries of rock and roll fate, Holland and his troops can focus totally on their music rather than on their future economic status.

"You have to understand the way a major label contract is structured," a label source revealed. "The Offspring benefitted themselves immeasurably by moving to Sony. With Epitaph, they probably had the rather standard 'points' system, where a band is provided payment of anywhere from 8 to fifteen percent of their disc's gross royalties. With Sony, they're guaranteed a certain amount per album, with points *in addition* to that payment. Of course, the label will recoup their money by taking the major cut

of all profits until recording costs, album printing and distributing costs and any tour support payments are made back. That's what some people don't realize. A lot of bands sell a lot of records and don't make much money because the label recouped their expenses. But the Offspring have a good deal...they'll be in good shape whether punk proves to be over or not."

It seems a safe bet that no matter what the immediate future of the punk empire may be (and it doesn't take the proverbial rocket scientist to realize that it's probably seen better days), **Ixnay On The Hombre** will prove to be one of the year's most entertaining discs.

Make no mistake about it, whether you view the Offspring as true rock and roll visionaries, or merely a band of happy-go-lucky musical simpletons, the fact is that on their major label debut the group has constructed one of the most continually up-beat collections of the decade! In sharp contrast to the sombre musical tone that has dominated much of the '90s hard rock scene, the Offspring's latest attack is a fast-paced, fun-loving exercise in high-energy excess, a disc that makes you want to get out of your chair and mindlessly jump around from first cut to last.

# A NEW TWIST

BY WINSTON CUMMINGS

Of course, there are those—especially at the band's new label—who believe any negativity reflected towards the Offspring, especially in light of their supposed role reflecting the ups and downs of the punk empire, is markedly askew. They insist that the Offspring should no more be viewed as punk harbingers than the likes of Pearl Jam or Alice In Chains should be used to measure the on-going appeal of "grunge." This argument states that each and every band in the

***"The band benefitted themselves immeasurably by moving to Sony."***

rock sphere must be viewed strictly on their own merit, rather than as part of some greater, media-generated "movement." While this approach may be somewhat simplistic and naive, there seems to be little doubt that the Offspring do indeed deserve to stand on their own musical merits—a group apart from the twisting career fortunes of other '90s punk practitioners like Green Day. After all, the six million sales of **Smash**, and the instant platinum status of **Ixnay On The Hombre**, inherently provide them with a degree of hard-earned respect that few others groups can match.

"We're just a rock and roll band," Holland said. "We're not trying to change the world. All we want to do is play music that may have a bit of a message and makes people happy. I think we do that really well."

The Offspring:  
"We just did what  
was best for us."



Long before there was a so-called Seattle Scene, long before the likes of Pearl Jam, Soundgarden and Alice In Chains supposedly first put the Emerald City on the rock and roll map, and long before the Pacific Northwest became the Mecca of '90s rock and roll life, there was a band called Queensryche. Back at a time when the mousse-abusing "hair bands" from Los Angeles were still dominating the sales charts and MTV play lists, this multifaceted quintet came along to help reaffirm both the artistic merit and social consciousness of the hard rock form. Vocalist Geoff Tate, guitarists Chris DeGarmo and Michael Wilton, bassist Eddie Jackson and drummer Scott Rockenfield were never the hippest, coolest or hottest band on the rock and roll scene...but at certain moments in their lengthy career they may well have been the best.

Frontier, the members of this seminal Seattle unit know that there's a bit of pressure on them. They realize that there's an ever-diminishing number of hard rock fans out there holding their breath waiting for Queensryche to come and save the day. They're aware that a new generation of bands have come along all of whom are anxious to grab a piece of the platinum pie that the 'Ryche have long considered their personal property. Quite simply, they know that in a number of ways, 1997 may very well be put-up or shut-up time for Queensryche.

"I never really try to look at it that way," Tate explained. "At this point in our career, we're not going to start concerning ourselves with staking out our turf. We're quite confident with who and what we are. We're not trying to prove anything to anyone. All we want to do is come up with

*The Times*, *Cuckoo's Nest* and *Some People Fly* feature elements that are classic Queensryche—rugged guitars, pulsating rhythms and Tate's multi-octave voice cutting through the instrumental barrage. But housed within those same song's musical structures are a variety of new and exciting elements whose creation have required every bit of the band's energy and focus.

"We never approach an album in a casual manner," DeGarmo said. "We tend to really toil over each and every element of the music. Making records has never been a particularly easy process for us, and I think our effort is reflected in the quality of the finished product. This album was certainly no exception. We've grown more and more fond of technology over the years, but this time we really took a step back. We wanted the focus to be just on the music and the musicians, not on some big theme or fancy production. This is a more streamlined Queensryche, though we still love all the advantages technology provides."

But as DeGarmo indicated on **Hear In The New Frontier**, Queensryche has adopted a different tact, this time they've streamlined their sound into a powerful metallic force with lyrics that examine the myriad problems that surround each and every one of us.

# QUEENSRYCHE

It was 15 years ago that this adventurous, ambitious band first began making noise across the picturesque Puget Sound, laying down a brand of quasi-operatic art/metal that served as an effective counterpoint to the cars-and-girls musical mentality that characterized the era's El Lay scene. Through such albums as **Empire** and their landmark

**Operation: mindcrime**, Queensryche helped expand the normally stringent bounds of the rock form, proving that a band need not necessarily produce easily digestible, radio-ready, three-minute doses of musical magic in order to reach platinum paradise. In fact the mere notion of "hit singles" and "heat seeking videos" seemed somewhat alien to this band's artistically-inclined mode of operations. Yet despite all of their best intentions, Queensryche still managed to wrack up a string of instantly-identifiable hits that turned a generation of followers into permanent members of the 'Ryche fan club.

Now, however, Queensryche realize a new day has dawned. The music scene continues to evolve at a dizzying pace, and this ever-savvy unit know they must work harder than ever to effectively reestablish their position within the form's ever-shifting frontiers. It's now been nearly eight years since **Mindcrime** rocketed the band to the apex of the rock world, and since then the group has released only one disc—the ambitious but commercially disappointing, **Promised Land**. Now, for perhaps the first time in their career, as they prepare to hit the road in support of their eagerly-anticipated new album, **Hear In The Now**

# ALIVE & WELL

BY RYAN CARSON

some really interesting, creative ideas that stimulate us. I think we've done that very well throughout our career, and the new album is certainly no exception."

As usual, Queensryche's latest opus delves into some decidedly non-conven-

**"We're more confident than ever in who and what we are as a band."**

tional rock and roll terrain. With songs touching on a wide swath of fascinating subject matter, the group has once again bravely headed into a musical no-man's-land, a place where few other groups would dare to tread. But true to their nature, Queensryche has handled the myriad inherent difficulties of their chosen musical course with the deft touch of master craftsmen; they seem to possess an innate awareness of when and how to draw the maximum impact out of each and every brush stroke they place upon their hard rock canvas. Such new songs as *Sign Of*

Staying perched upon the very cusp of rock's technological cutting edge has always been one of Queensryche's most recognizable calling cards. Even before the days of **Mindcrime**—a disc that advanced the use of computerized studio wizardry as much as any album of its era—the band relied heavily on augmenting their basic attack with the rich textures available only through state-of-the-art studio technology. On stage, as well, the group has remained at the forefront of utilizing multi-media, computer-controlled extravaganzas to help convey the complex story lines so often associated with their songs.

"We tend to write songs that reflect the world we see around us," DeGarmo said. "**Promised Land**, for instance, did that in a far different way than **Operation: mindcrime**, and this one does it in a way different from both of those. We don't let the technology control us, but we do try to use it in the best way possible for both the music. I know that we're a little different than most hard rock bands in that we do rely so heavily on technology, but that's one of the things that has always made Queensryche what we are."





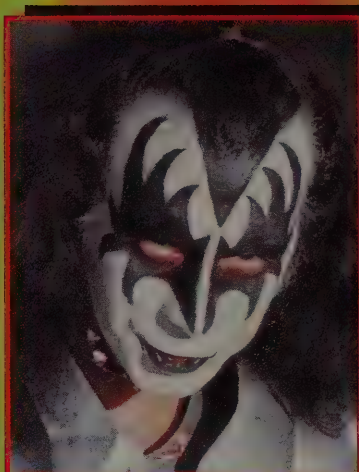
**QUEENSRYCHE**  
**HIT PARADER**



# 1997 READER'S SURVEY RESULTS

## MARILYN MANSON WINS FAN BALLOTING!

The readers have spoken... and we've listened. Yes rockers and rock-ettes, over the last year **Hit Parader** has run its infamous "Reader's Survey", where we ask you to name what you like and dislike about hard rock, **Hit Parader**, and life in general. Well, the results are in. Our crack accounting firm of Dewey, Cheatum & Howe has reported back, telling us they've counted the thousands of surveys that have poured into our lush corporate offices, and we're finally ready to reveal the big winners...and the big losers. Forget the Grammys, forget the Oscars these are the results the entertainment world has been waiting for. The **Hit Parader Reader's Survey '97** is here, so start reading!



controversial disc, **Antichrist Superstar**, and the sold-out status of his current world tour (where some scalpers were reportedly asking upwards of \$500 a ticket) Manson has emerged as a true force to be reckoned with. And while conservative action groups from coast to coast have taken out their big guns in an attempt to

derail the Manson Express from further "corrupting" the minds of America's youth, it seems that nothing can now stop Manson from taking over the rock and roll world.

"I hope I've awakened a sleeping generation," Manson said. "For years

**Kiss: Top live band.**

we've been subjected to performers who've had little interest in doing anything except stand on stage and bemoan their fate. Those days are gone! It's time for a new generation to stand up and be noticed."

**FAVORITE LIVE BAND:**  
**KISS**

Two decades after they first rose to the pinnacle of rock superstardom, Kiss continue on their dizzying trek back to the top of the heavy metal

mountain. Now a full year into their much-discussed "reunion" tour, Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss appear stronger than ever. One of the few acts capable of regularly selling out the biggest arenas in the land, Kiss' live shows have given younger fans a taste of what their late '70s magic was all about—while reintroducing the Kiss Army to the blood spurting, fire breathing, laser shooting magic that was, is and will always be vital parts of the Kiss magic.

"We set out to show everyone how the Big Boys do it," Simmons said.

"There was a need for Kiss to return to show younger fans and newer bands how it's really done. We wanted to put on the biggest, loudest most outrageous show anyone has ever seen, and I think we've accomplished our goal."



**BEST NEW BAND:**  
**SILVERCHAIR**

While technically they're no longer a "new" band, Silverchair easily won our Reader's Survey balloting in the Best New Band category. Perhaps the fact

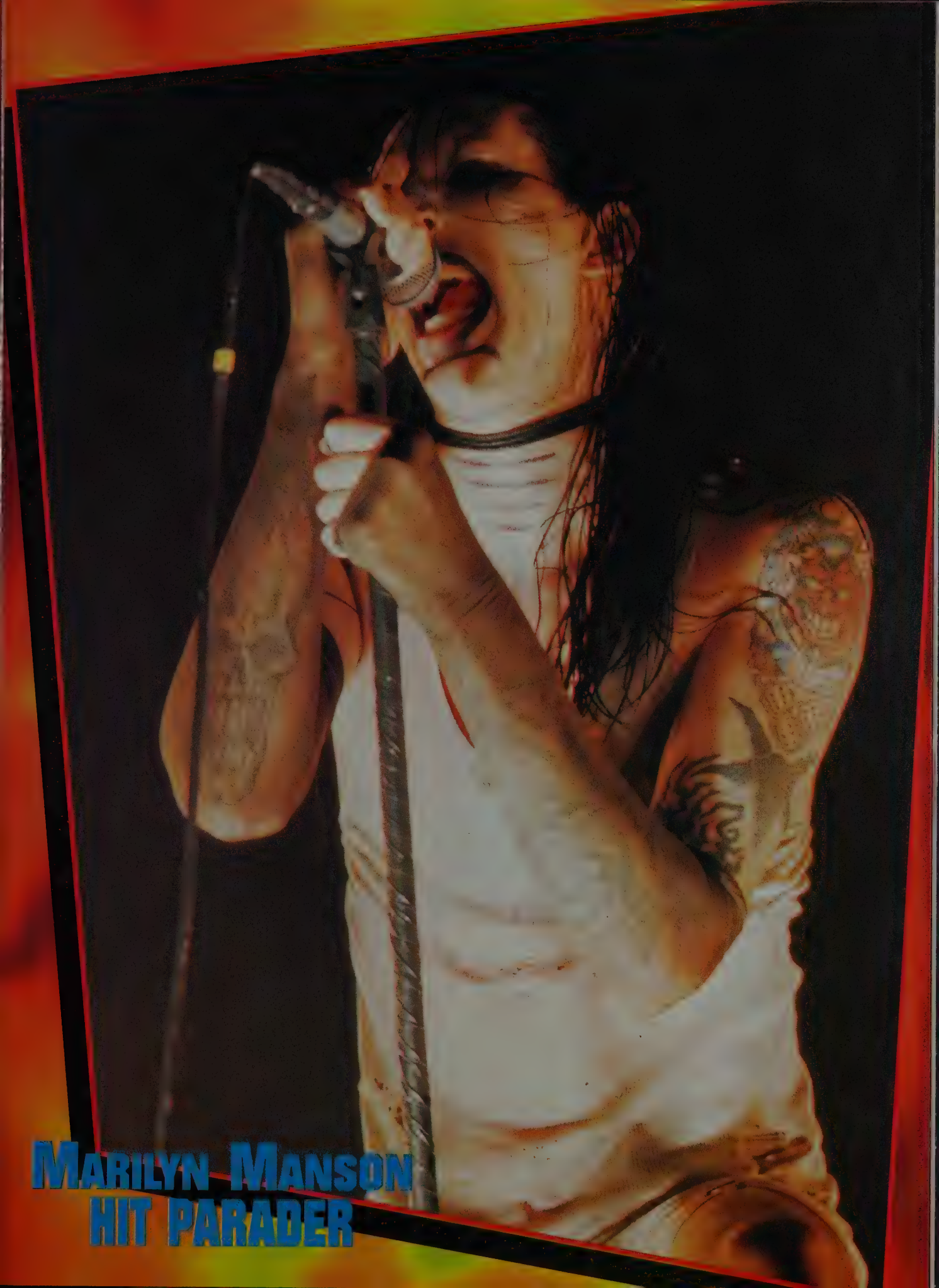
that the group's second album, the highly acclaimed **Freak Show** hit the charts at almost the exact same time that our ballots were hitting newsstands helped push these teen-aged Australian sensations over-the-top. But if truth be



**FAVORITE BAND:**  
**MARILYN MANSON**

Love him or hate him (and believe us, there are *plenty* of people who do exactly that) there's no denying that few performers have ever had the kind of impact that Marilyn Manson has had on the hard rock scene of 1997. With his shock-rock visage and his cutting-edge song stylings, Mr. Manson has established himself as a true rock and roll anti-hero, the perfect performer for reflecting the troubled times of the late '90s. With the multi-platinum success of his highly





**MARILYN MANSON**  
**HIT PARADER**



known, Daniel Johns, Ben Gilles and Chris Joannou need little help from us when it comes to securing their popularity. On the strength of their Nirvana-meets-Zeppelin sound, and Johns' pinup-boy good looks, Silverchair have fast become one of the most recognizable bands in the hard rock sphere.

"We're more mature than we were last time," Johns said. "It's a big difference writing a song when you're 15 and when you're 17 and you've seen the world. But I know we still have much to prove to a lot of people—including ourselves. We want to keep

Renaissance man—the master of everything he touches. It now appears that Reznor is currently hard at work completing NIN's next disc, which hopefully will emerge before 1997 draws to a close.

"Trent has so much going on inside of him," a close confidant revealed. "He's the kind of person you could hang out with for years and never truly understand. He works on so many different levels—he's almost scary in that way. Sometimes it seems like he's two full steps ahead of everyone else."

they certainly never fade away, either. While the critics still hate them, and a legion of "alternative" fans view them with all the warmth of the Black Plague, fact is that in 1997 the Motley men have never sounded better.

"We made a big mistake when we parted ways with Vince," Sixx said. "We realized that right away. But it took us five years to get all the crap out of the way and get back to work. Now that we've done that, the music kind of speaks for itself. We're still Motley Crue—and we've really pushed everything to the limit this time."



**Motley Crue: Back in action!**

doing this for a long, long time to come."

#### **MOST INFLUENTIAL ROCKER: TRENT REZNOR**

Though he has remained uncharacteristically silent for much of the last year, there's little doubt that Nine Inch Nails' leader Trent Reznor ranks as the most influential rocker in the world. Aside from his own trend-shattering work with NIN, Reznor has furthered his sphere of influence by producing Marilyn Manson's latest disc and signing more cutting-edge acts to his Nothing Records label. In word, action and deed, Reznor remains hard rock's

#### **BIGGEST COMEBACK: MOTLEY CRUE**

They were written off as dead, insignificant casualties of hard rock's forward momentum. They were cast aside as dated remnants of a bygone era, symbols of a time when big hair and fast cars ruled the rock psyche. But, believe it or not, Motley Crue are back, and fans everywhere have seemed to notice. Following a misstep in 1994 with temporary vocalist John Corabi, the "original" Crue—Nikki Sixx, Vince Neil, Tommy Lee and Mick Mars—have reunited on **Generation Swine**, a disc that proves that great rock and roll bands never die...and

#### **FAVORITE CULTURAL ICON: KURT COBAIN**

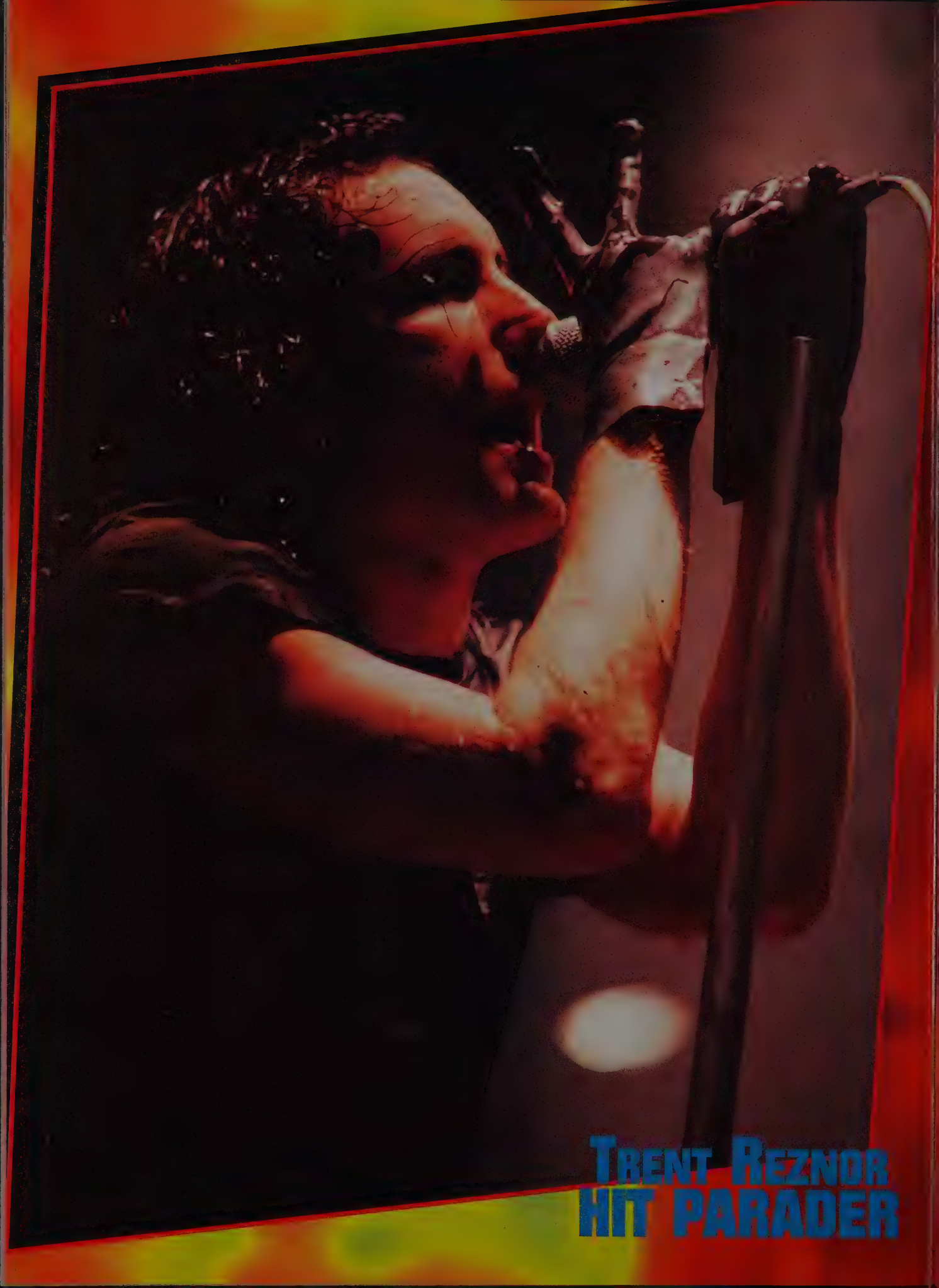
Three years after his tragic suicide, the power of Nirvana's Kurt Cobain continues to grow. With Nirvana's back catalog of albums selling over a million copies a year, and their recent live disc, **From The Muddy Banks Of The Wishkah** attaining platinum sales status, no one can deny the on-going legacy that this blond-haired visionary helped create. If, as has been proposed, every generation needs a fallen leader to rally behind, a true cultural icon, then Kurt Cobain may well prove to be to the '90s what the likes of James Dean, Jimi Hendrix and John





**SILVERCHAIR  
HIT PARADER**





**TRENT REZNOR**  
**HIT PARADER**



Lennon provided to be to earlier generations of rockers.

"I think Kurt would have been more amazed than anyone by what's happened since his passing," said former bandmate Dave Grohl. "It continues to amaze me. To think what this little band from Seattle created is truly mind-boggling."

#### **BIGGEST DISAPPOINTMENT: STONE TEMPLE PILOTS**

Are they...or aren't they? That seemed to be the question on everyone's lips during the last year when the subject turned to the status of the Stone Temple Pilots. With the on-going health problems suffered by vocalist Scott Weiland, the band's career was placed in jeopardy not once...but twice! Just when everyone assumed that Weiland had kicked his nasty habits once-and-for-all when STP returned to the road late last year, the troubled vocalist proved everyone wrong by landing back in a California rehab clinic. At present, the band's future remains very much in question, with the remainder of the group once again talking of continuing on without Weiland— unless he gets his acts together.

"We all want to support Scott," stated guitarist Dean DeLeo. "But sometimes he makes that difficult. We understand the battle he's fighting, and we're willing to do everything in our power to help him win that battle."

#### **HOTTEST TREND: RETURN OF HEAVY METAL**

Can it be? Can it really be true that heavy metal— that dread musical disease of the '80s is again rearing its ugly head? Just check out the facts; Kiss is the biggest grossing band in the land. Motley Crue has a new disc out. The likes of Poison, Queensryche, Megadeth, Slaughter, Ozzy and Warrant all have new albums coming out on major labels this year. Perhaps it is true that after a decade's worth of angst-riddled, woe-is-us musical posturings, the rock world is again ready to celebrate the good-time, hormone-pumped, super-charged messages of heavy metal. The labels would love it (metal was *always* one of the easiest musical styles to market), radio would play it (as long as it wasn't too loud) and maybe even MTV would get behind it again. Who knows? Maybe

#### **Kurt Cobain: Cultural icon.**



heavy metal will indeed be the music of the Millennium.

"I don't care what you call it— metal, hard rock, heavy rock— it's always going to be here," Ozzy Osbourne said. "Even many of the so-called alternative bands were just metal bands who dressed and acted a little differently. Would I be surprised if metal came back? Yeah, because it's never been away."


#### **MOST HATED: MTV**

"All you see on there is rap and crap," one fan noted. "Where's the hard rock?" asked another. It seems that MTV has turned its back on what might be called "mainstream" hard rock, only playing videos by bands they deem hip enough for their air space. The result? Hard rock as a whole took a dive in sales, and the fans are the ones paying for it.









# MARILYN MARILYN

HIT PARADER

PHOTO: FRANK FORCIN



**C**ollective Soul have now emerged as one of the surprise success stories of the '90s. Neither blatantly "alternative" or particularly "hip", these wild-eyed Southern boys have continually proven that well-crafted, well-played rock and roll can defy trends, styles and movements. Guitarist/vocalist Ed Roland and bandmates Ross Childress (guitar), Dean Roland (guitar), Shane Evans (drums) and Will Turpin (bass), have now returned to the scene with their third album, **Disciplined Breakdown**, that continues the already-noble musical traditions that CS first established with their two previous million-selling discs, **Hints, Allegations and Things Left Unsaid** and **Collective Soul**. Recently we caught up with the soft-spoken Ed Roland to discuss the group's new disc, as well as what lies ahead for this platinum-coated quintet.

PHOTO: LIZA LEEDS



**Hit Parader:** How would you describe the differences between this album and your first two?

**Ed Roland:** There was a huge difference between the first two. The first one was really a solo album. The second one was a real band effort. This one is kind of a continuation of the last one. It does show the growth the band has undergone over the last few years. When you go on the road with bands like Aerosmith and Van Halen, and get the chance to perform on stage in front of 15,000 people every night, there should be some growth, don't you think? Well, that growth is evident on these songs—at least I hope it is.

**HP:** There seems to be a very "live" feel to a lot of these songs.

**ER:** That's good; that's what we were looking for. The fact is that we really took our time on this album, but despite taking twice as much time recording this album as we took to record the last one, we got more of a live feel. Maybe working out of my house was the reason we were so successful in getting the kind of musical

**Ed Roland:** "We had some business problems that delayed us for a while."



Collective Soul: "We're headlining this time, that's for sure."

the success we've had over the last three years has given us a lot of confidence, and perhaps you can hear that in some of the songs. But we certainly haven't gone crazy. We don't have that "we can put out anything and people will buy it" attitude. I know some bands get that feeling once they've had some success. Not us. We want to play the music that makes us happy, and we know will make the fans happy.

**HP:** Playing "fan friendly" music is very "un-'90s", don't you think?

**ER:** I really never thought about it that way, but you may be right. I don't really know why people have accepted us so well. We don't play the kind of music that seems to be really popular now. I think if I did think about that, it would freak me out. All we do is play the music we like. We're very honest about our music; we are what we are. I've always believed that good rock and roll music isn't trendy. There's always an audience for that. We haven't tried to fit into the '90s, and I think we've succeeded.

**HP:** You spent so much time on the road over the last few years, both headlining and opening for the likes of Van Halen and Aerosmith. On this tour will you still occasionally open?

**ER:** No way! While I certainly enjoyed touring with bands like that, it's time for us to try things on our own. We know we'll be taking a big step back in terms of the size of the places we'll be able to play, but it's time for us to pay our dues as headliners. With three albums out, we've got enough material for a whole headlining set, and that's really important. Even with two albums, you had to play virtually everything on both albums to play a two hour show. Now we can pick and choose what we want to play. It's a good situation.

**HP:** What was the highlight of touring the world with some of rock's most famous bands?

**ER:** It's an unbelievable thrill to just sit back stage and talk to Eddie Van Halen or Joe Perry. These are people I idolized! Heck, I still idolize them! It's also a big kick to be able to watch them play every night. You can learn so much from just watching what they do and the way they do it. But, at the same time, seeing them made me realize that it's time for us to step out on our own. We want our own stage, and know it's our crowd. It's time for us to make our stand.

# SWEATIN' IT OUT

BY ROB ANDREWS

vibe we were looking for. Basically we set up everything in my kitchen and just played when the mood hit us. We were kind of tied up in some business matters during the time we were working on the album, so we really couldn't do anything except write and record. We ended up with something like 30 songs. It wasn't easy cutting down to the final group of 12 that made it onto the album.

**HP:** Is there a particular significance to the title **Disciplined Breakdown**?

**ER:** Yeah, there is. As I was saying, we had some business problems with our former manager that we had to clear up, and we did it through the tail-end of last year. It was a real nerve-wracking time for us, but I can't say that we went through a nervous breakdown—even though we came close at times. We had more of a disciplined breakdown. So since this album kind of reflects that period of time, and what we were going through, we thought **Disciplined Breakdown** was a good title.

**HP:** Tell us about your favorite track on the album.

**ER:** Maybe my favorite song is *Precious Declaration* which is all about freedom

and the chance you get to enjoy yourself. It's something we may all take for granted, but in the business situation we had found ourselves in during the last two years, a lot of that freedom

**"We just set up the gear in my kitchen and played when the mood hit us."**

had been taken away from us. You don't realize how important your freedom is until it's taken away from you.

**HP:** With two successive platinum albums to your credit, did you feel a great deal of pressure this time around?

**ER:** There was so much pressure on us from what was going on in the rest of our lives, that playing music was our biggest relief. So we really felt no pressure with making the music for this album. That was a lot of fun. I think



**311** are the best thing to come out of Omaha, Nebraska since Johnny Carson. As this article goes to press, the group is still riding high in the charts with their self-titled third album. Yet Nicholas Hexum (vocals, rhythm guitar), Chad Sexton (drums), Timothy Mahony (guitar), P-Nut (bass), SA (vocals, turntables), are not content to skim the wave of success that their accessible phat-rap hip-hop, rock-reggae style has afforded them. Instead, at this moment, 311 are back in the studio with Scott Ralston, preparing an album for summer release.

**Hit Parader:** What does 311 mean to the band members?

**Chad Sexton:** Male Magic.

**Nick Hexum:** Five friends making music.

**P-Nut:** Friendship.

**SA:** Ya, mama.

**Tim Mahony:** A number dictated to me by higher intelligence.

**HP:** What would you say makes 311 unique?

**CS:** We're different from most bands in the way we operate. I would say we're a little more business wise. We don't want to stay in four star hotels, and we don't want to sound like other bands. It would bum me out more than anything to sound like 20 other bands who had a hit that sounded like mine. Anybody can do that. We try to go above and beyond, to give our music a personal signature.

**HP:** Your current album, **311**, is very active on the charts at the moment. Why did you choose to create a new album last winter?

**NH:** Basically, the winter is the time to think and write, record songs and hatch new ideas. The summer is more of a fun time, we go out and play as many shows as we can. Basically one without the other and we wouldn't be complete. One's the Yin and one's the Yang. Both are crucial to what we're doing. I'd say that the live thing is more fun but we wouldn't want to just tour and tour, because we always need to have lots of fresh material.

**HP:** What can you tell us about the new album?

**NH:** We've always tried to be an album-oriented, grassroots, slow-growth kind of band. This new record is a much more consistent album, with more steady grooves rolling through the songs. Actually, it was an unconscious sort of growth, but one that we're really happy with.

**CS:** The objective is to let it flow, just be creative and let everything come out naturally—not gear it toward being simpler or being heavier or anything, let it be as creative as it wants to be. That's where I'm coming from as a writer. We've got to let our innovative methods and our creativity flow naturally, not gearing it toward anything except innovative music.

**HP:** How does your creative process work?

**TM:** Basically, we create different types of music—music that we love playing.

**CS:** It's a real group affair. Someone being the leader would put a strain on things. We're just very fair and very unified in what we do.

**NH:** Everything's diplomatic. It's that way on every issue from who takes a shower first to who gets this T-shirt or whatever. Certain people are involved in more of the financial stuff, some people are involved in more of the touring stuff, and we all take a part in writing.

**P-Nut:** We all have different types of energy, so we cover all the areas when all of us get together. It winds up being a really fair, democ-

# 311

## BRING IN DA FUNK

BY JODI SUMMERS

*"The secret of 311 is just five friends making music."*

cratic thing.

**HP:** How do you write?

**CS:** We write songs in different ways. Sometimes I'll have a finished song and bring it to the band. I'll teach them the guitar licks and they'll go write lyrics for it. Or somebody else will write a song and bring it to the band. We put it together and write lyrics to it and it's done. Or we'll collaborate—one person will write the first verse and someone will write the chorus or combinations of different riffs that might fit together. Some songs come out of jams. So we write it all different ways.

**HP:** Your third album was a tremendous success. Do you feel any pressure in trying to follow it up?

**CS:** Right now we're trying to write as diplomatically as possible, without worrying about what other people think of it. We're just trying to be really creative in our own way.

**HP:** Your creativity is obvious when you play live. In concert your songs have evolved quite a bit from what they sound like on the album.

**TM:** If you heard us play the songs from the **Grassroots** album live, they're 50 times better

than the album, and that's just because we keep the songs evolving. We never stop. After the album's released, we keep changing the parts, and we even do entirely different sections in songs, so we always keep it fresh.

**HP:** Does your music have a message?





**NH:** The message is really positive. Anyone familiar with our lyrics knows how we feel. Our lyrics make a strong stand against racism and a strong stand for positivity and unity.

**HP:** Where does the name 311 come from?

**P-Nut:** The name of our band originally comes from an Omaha police citation for indecent exposure. Now our name simply means five friends from Omaha making music. Music that stands for peace and unity.

**HP:** The 311 philosophy is very non-violent.

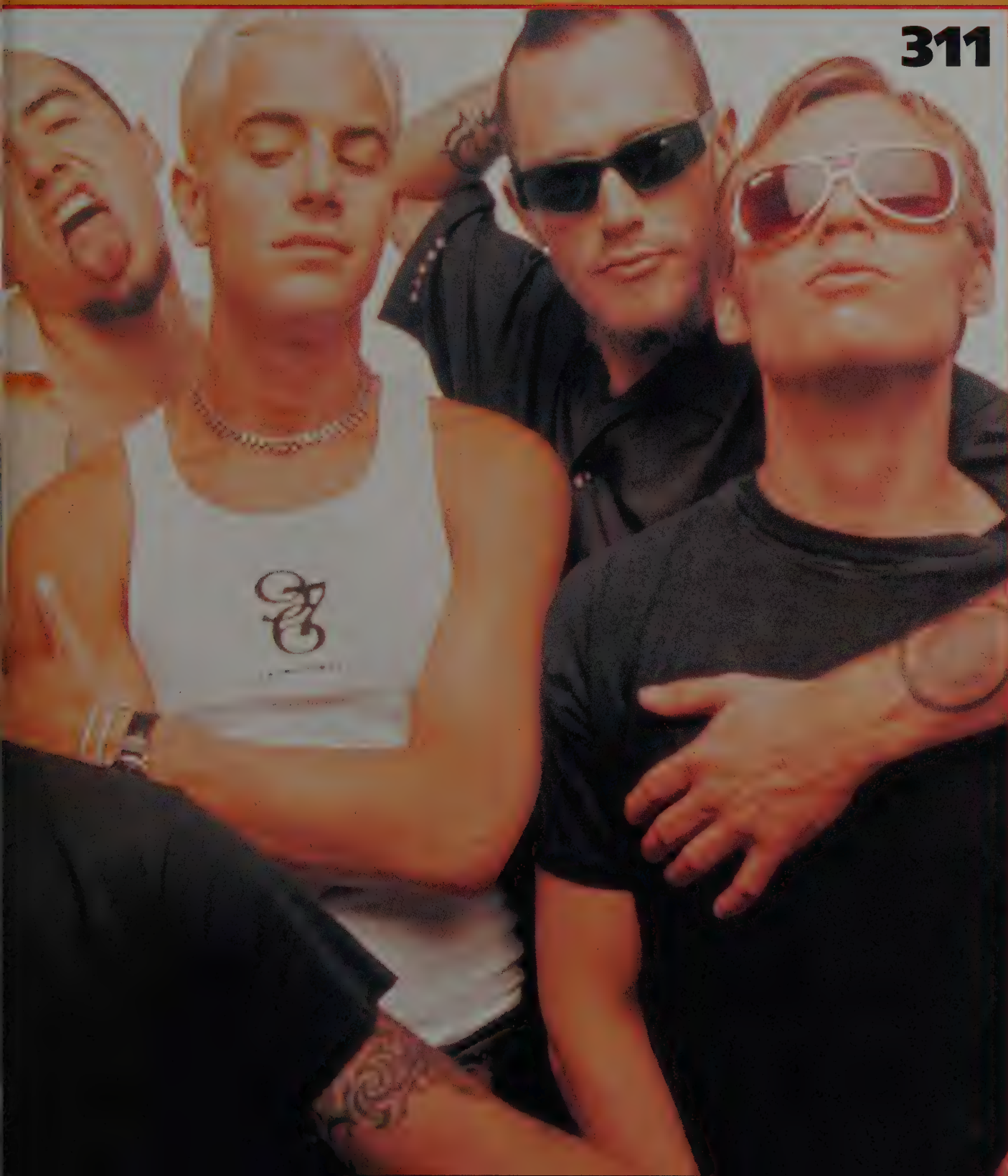
**NH:** Even if you win a fight, physically, everybody feels like garbage after it happens. We learned that a long time ago. The best way is communication, and we just don't agree with violence.

**HP:** Do you think your music has had a positive influence on people?

**NH:** Definitely. We've had people thank us for making this music, just because it changed their life around or it opened them up to positivity or...I actually had a guy who said, "Your music saved my life." Music is a

force and an energy that you can't grasp with your hands. Your ears can only pick up on the sound waves, and your body can only feel the energy when you're on stage, but it's such a deep force.

**CS:** If I was born all over again and somebody said, "What do you want to do?" I would want to reach people in that same deep, mysterious type of way that you can't touch, or is not tangible. I'm really happy that we can touch so many people in that very abstract way.







**STEVEN TYLER**  
**HIT PARADE**



# AEROSMITH

It's certainly no secret that the rock and roll world has changed radically since Aerosmith ruled the roost a decade ago. Since then "metal" has come and gone, "grunge" has come and gone, "punk" has come and gone and "alternative" has come and gone. Through it all, these legendary Boston Bad Boys have survived and prospered, continuing to lay down their riff-filled, impassioned licks as only they can. But as the music world gears up in mid-1997, Steven Tyler, Joe Perry, Brad Whitford, Joey Kramer and Tom Hamilton know that new questions, and myriad new challenges, now loom on their horizon. With the release of **Nine Lives**, their first album in over four years—and their premier effort under their lucrative new contract with Sony Music—the members of Aerosmith seem as interested as anyone to discover if their tried-and-true blues/rock sound will find a welcome home in the ever-shifting—and ever-unpredictable—musical terrain that is the late '90s rock scene.

"We've been called 'dinosaurs' before," Tyler said. "But each time that happens it seems like we come back bigger and better than ever. When you've been around for 25 years, as we now have, you go through 'up' cycles and 'down' cycles. I feel really confident that we're about to enter one of the most 'up' cycles of our lives. Everything points to it, the new album is great, we're all feeling good, and the music world is ready for a band that plays some good ol' rock and roll to come along and give 'em a good time. Basically, it's time for Aerosmith to kick some ass again."

If, indeed, the rock world needs a good ass kickin', there is no better band around than Aerosmith to handle such an assignment. In the wake of the recent spate of down-at-the-mouth angst merchants and perverse-to-the-core shock rockers, Tyler and company believe all the way down to their platinum-covered souls that the universe is truly ready for the return of a true-blue, no-holds-barred rock and roll band. Aerosmith know that when they crank up their amps and get in one of their patented grooves, there isn't a band in the land that can hold a candle to these hard rockin' masters. Yeah, they all may now be a little long-in-the-tooth, but it's long been proven that a rock and roll attitude has little to do with one's age—it has *everything* to do with one's state-of-mind. And when it comes to rock and roll attitude, the guys in Aerosmith wrote the book!

***"I feel we're about to enter one of the most 'up' cycles of our lives."***

"I'm already getting a little tired of people asking about our ages, or asking 'how old is too old to play rock and roll?'" Perry said. "All I know is that some of the best music I've ever heard was played by bluesmen who were in their sixties. There are things that come along with experience that helps transform your music and add a lot of depth to it. I think the energy on the new record, and the energy we have on stage, is pretty much the same as it was back in the '70s. And I know we're in a lot better physical shape now than we were back then. The difference now is that we know how to better harness that energy and use it for maximum impact."

If maximum impact is what they had in mind, then the release of **Nine Lives** certainly achieved Aerosmith's goal. The disc was an instant chart-topper upon its recent release, and announcement of the band's first U.S. tour in over two years has quickly proven to be one of the year's hottest concert tickets. While Tyler may shrug off such accomplishments with an all-seeing, all-knowing shrug, the fact is that the singer has been especially pleased by the reaction the group's recent moves have generated. In light of the stream of negative press Aerosmith somewhat unwittingly generated throughout much of 1996—when talk of band dissension, troubles with management and difficulties with their new label filled the rock wires—the positive light in which the band now finds themselves cast comes as a welcome relief.

"They're far too proud to admit it, but I think they were a little nervous about this album," a band insider said. "Why shouldn't they be? It's been a long time since their last album came out, and a lot has changed in music. They were concerned if they would be perceived as 'too old' if they kept doing what they had always done, and they worried that they might be looked at as jumping-on-the-wagon if they decided to really radically update their style. I think they were smart by kind of cutting it right down the middle. That's where some of the friction came in with management and with the label. Everyone wanted something different out of them, and these guys feel very confident that they know what's best for the band. And you know what? They're right! They've certainly updated things, but at its heart the music is still vintage Aerosmith."

With the help of a variety of songwriting partners ranging from long-time cohort Desmond Childs to Glenn Ballard—who first rose to prominence as the producer of pop diva Alanis Morissette—on their new disc Aerosmith has been able to effectively augment their classic hard rock sound with just enough of a "cutting edge" approach to appeal to both their loyal legion of supporters and a new generation of fans. Occasionally on the new disc, Perry's slashing guitar runs strike a discordant note, reminiscent of the work of Alice In Chains' Jerry Cantrell. And once-in-a-while Tyler's trademark banshee yelps have been transformed into more resonant growls, somewhat akin to the vocal styles of Eddie Vedder and Chris Cornell. But despite any bows of acknowledgement the Aero force may be taking towards the Young Lions of the rock scene, Tyler insists that his unit remains above the fray, a band intent only on doing what they believe is best for the one-and-only Aerosmith.


"When we first came out, people said we reminded them of the Stones and the Yardbirds," Tyler said. "Then, later on, people were saying that bands like Motley Crue reminded them of us. Now, there is definitely a new vibe out there, and that's real healthy. But any changes we've made haven't come from listening to the radio and picking apart certain songs. It comes from working with new people who have a real creative vision. But we never depend on *anyone* to make us sound different or better. We work with them just so they can rub off a little of whatever they've got on us. This is still a new and exciting for us. We'll never stop changing and growing—that's where the fun comes in!"

# LIVING IT UP

BY  
MIKE  
PATTERSON

HIT PARADER 57





# VERUCA SALT

**T**he focus of the music industry continues to shift. In the late '80s, bands were coming out of Los Angeles by the dozen, in the early '90s Seattle was the rock and roll hub. Lately, the huge success of the Smashing Pumpkins—coupled with the fact that Chris Cornell and Eddie Vedder both spent time there—has made people begin to examine the Chicago music scene more thoroughly. Being in the Windy City at the right time definitely helped the band known as Veruca Salt jump from indie status to a major label group on the verge of making it big.

Veruca Salt is harmony-with-an-edge. The guitar and vocal duo of Nina Gordon and Louise Post, powered by the bass work of Steve Lack and the drum work of Jim Shapiro, give Veruca Salt a pop/metal—Motley Crue meets Wilson Phillips—sound that appeals to a wide variety of music fans. While this Windy City coven were finishing up their second album, **Eight Arms to Hold You** with producer Bob Rock, **Hit Parader** hooked up with Nina Gordon to get her take on life in the boy's club of rock and roll.

**Hit Parader:** Your new album, **Eight Arms to Hold You**, is a crunchy collection of tunes. For those of us who are just getting to know you, what is Veruca Salt all about?

**Nina Gordon:** We've always seen ourselves as a rock band as opposed to an alternative rock band or an indie rock band. Veruca Salt is a hard pop band, definitely the heavier the better—but not at the expense of melody. A lot of really heavy songs just don't have a lot of melody. We're always really heavy on the harmonies because that's what we love to do. It's a very satisfying feeling harmonizing with somebody.

**HP:** **Eight Arms** is definitely a lot harder than your debut album, **American Thighs**.

**NG:** This record is definitely heavier and bigger sounding than the last record.

BY JODI SUMMERS

**American Thighs** was done really quickly and for not a lot of money. We weren't really a band yet, we'd done maybe four shows and then recorded an album. We're proud of that record, the songs are good, but we always saw ourselves sounding sonically much more massive.

**HP:** You came out of that whole Smashing Pumpkins scene—and basically, Veruca Salt had a buzz right from the start.


**NG:** It was a time when people were really focused on Chicago because of the Smashing Pumpkins, Liz Phair, Urge Overkill and whatever. And they were really focused on women playing guitars, so we got a lot of attention really quickly. We made that record, then we

toured around a lot, and sold a bunch of records, which was a big surprise. Then we came home after about a year-and-a-half of touring. We recorded an EP with Steve Albini (Nirvana, Pixies, Bush), which is definitely heavier and bigger sounding than our first record. That was a stepping stone.

**HP:** Why did you end up doing **Eight Arms** with Bob Rock?

**NG:** We wanted to record with Bob Rock because we love the **Metallica** black album. Really loved the way **Dr. Feelgood** by Motley Crue sounded, just huge sounding. Songs like *Volcano Girls* and *Shutterbug* are really melodic, and we thought it would sound really great to have this huge metal sound. We were lucky enough to go to Maui to record the album because that's where Bob lives. We were there for about





Veruca Salt:  
"We love the last Metallica  
album. We wanted that  
kind of 'big' sound."

# HEAVY SEASONING

three months. It was the first chance we got to really pour over the songs and to expand on and explore the possibilities of each song. It was first time we had the possibility to take each song to its potential.

**HP:** What did Bob Rock bring into Veruca Salt?

**NG:** Bob's a songwriter, first and foremost. He was originally in his own band—the Payolas and Rock n' Hyde in the early '80s. He's a really great musician. He had a way of looking at our songs that was fresh. Veruca Salt is a group of four people, myself, Louise, my brother Jim and our bassist Steve. We had taken our songs as far as they could go. Then we went to Maui and started working on the songs with Bob, and he just had a different perspective. He said, why don't you try doing this? Bob was fresh ears.

**HP:** Who does the band's lyrics?

**NG:** Louise and I both write our songs separately. I write a song, lyrics and melody, then she'll write a song, lyrics and melody, and then we'll bring them in and teach them to the rest of the band, and then start talking about arrangements and changes that we want to make.

**HP:** Your lyrics and titles— **American**

*"We're definitely  
a hard pop  
band—the  
heavier  
the better."*

**Thighs, Eight Arms to Hold You, Seether, Venus Man Trap**— show a real laugh at life attitude.

**NG:** We all have a sense of humor, but we take what we do very seriously. Playing in Veruca Salt has become the focus of my life. But then again, it is just rock, and the whole purpose of rock is to just feel good. I know how important music was to me growing up. That's the one thing I would never give up. When I was a teenager, I used to think about what would happen if I were to give up different aspects of my life. The last things to go would be family and music. It's crucial to everyone's existence. But as far as lyrics, we don't write about serious stuff.

**HP:** What did you listen to while growing up?

**NG:** The first thing was the Beatles, Donovan and the Rolling Stones when I was a really little kid. But I just went through every phase imaginable and listened to everything—Led Zeppelin, Jimi Hendrix, the GoGos, the Cars, Prince—I went through a serious Prince phase—Motley Crue, Ratt. What's more rocking than '80s metal rock? Music is a great release of feelings and emotions, whether you're on the songwriting end of it or the listening end of it. Music and your feelings are really tied up together.

**HP:** What's the nicest compliment you've received on your music?

**NG:** In Germany, one girl told me she got into a huge fight with her mom and she was so freaked out, she wanted to run away or kill herself. She was really, really upset, and she locked herself into her room and listened to our record over and over again, just cried and cried and cried and cried and then came out the other end kind of feeling that she could go on and live her life. Superdramatic, serious melodrama, but that's the way you are when you are a teenager, and it's pretty cool that our music factors into the positive end on that equation.



# OVER THE EDGE

BY VINNY CECOLINI

**GRIP INC. DRUMMER DAVE LOMBARD** was so enthusiastic about the imminent release of his band's 1995 debut, **Power of Inner Strength**, that he made a series of unscheduled calls to journalists to preview the album, which was his chance to distance himself from his former outfit, Slayer.

More relaxed and confident the second time around, the percussion virtuoso is passing the time until the release of his band's sophomore effort, **Nemesis**, by authoring an instructional text on his oft-complimented technique. Now that

unfair comparisons to his former band have grown fewer and fewer, he and his bandmates (vocalist Gus Chambers and guitarist Waldemar Sorychta) are able to focus on nothing else but their music.

"We can now swing all the way to the right and make our music super heavy or go all the way to the left and make it really soft," says Lombardo, who admits that it was a conscious, group decision to make the new album more eclectic. "We have such a wide range of elements that we bring into our music that it makes things so much more fun."

"It was a natural progression for us from the first album," adds Chambers.

It is just a few weeks before the start of a world tour—their first as headliners—and the band have yet to hire a new bassist to replace Jason Viebrooks, who was dismissed just as the completion of **Nemesis**.

"There had been a series of conflicts within the band, all involving the bass player," reveals Lombardo. "There was a problem with Gus and then there was a problem with Waldemar. In the end, the problems started happening with me—Viebrooks was creating groups within the group and I don't deal with that."

The drummer says the bassist was a hired-gun who never became a core-member of the Grip Inc. That made "the problem" easy to eliminate.

People say, 'What about through thick and thin,' but after what I've been through, I believe life is too short for 'thick and thin' he says. "If I can dispose of somebody posing a problem, I'll do it immediately."

Grip, Inc.







Mortician

If a suitable replacement is not found in time for the tour, the band plans to hire a session musician to fill in.

"It's important to get the right man," says Chambers. "Especially since the band is really only a three-piece with a guitarist, bassist and drummer. Many metal or hard rock bass players are like second guitarists. When Waldemar drops off to play a lead, we need that special player to keep up the rhythm so the sound doesn't drop out."

About to embark on their headlining tour, Grip Inc. find themselves in the enviable position of being able to pick and choose among the lot of promising new metal artists—who are all in need of exposure—to support them.

"Especially in America, there are people who are really trying to kill metal nowadays," says Chambers. "You can no longer rely on advertising, radio or MTV. You have to bring the music directly to the people.

"But on the other hand, it's great that the music has gone underground again. There is a new generation inspired by a variety of stuff who are sincere about what they are doing. They are in it for the music."

"There is certainly something brewing in the underground again," agrees Lombardo. "And it's starting to swell. The cycle is happening again and metal is coming back. It happened in the sixties, it happened in the 70s and it happened twice in the 80s. Now here we go again."

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**MORTICIAN FRONTMAN WILL RAHMER** is a horror film buff who owns more than 500 pre-recorded videos. His preoccupation with horror has influenced the band's music. Each of their releases, including the new **Hacked Up For Barbecue**, includes samples from classic fright flicks.

"That's pretty much what we are trying

to accomplish with our music—to create an atmosphere of horror," explains the frontman, who is admittedly disappointed by the sorry shape the genre is in these days. "Horror films have gone downhill. They just don't make movies like the original **Maniac**, the first **Friday the 13th** or **Phantasm** anymore."

Besides their trademark sound, the splatter metallers are notorious for the gory artwork that graces the covers of both their discs and their T-shirts. The cover of their new album, painted by Wes Benscoter, was inspired by the film **The Texas Chainsaw Massacre**.

It's been over seven years since the Yonkers, New York-based band unleashed **Brutally Mutilated**. The demo, featuring Rahmer, drummer Matt Sicher and Incantation guitarist John McEntee has become a collector's item. But it wasn't until 1991, when McEntee was replaced by Roger Beaujard and Mortician's bootleg live split single with





Immolation was released that Relapse Records took notice.

In 1992, the band released their now-classic *Mortal Massacre* EP. A year later, Relapse re-packaged the EP with live tracks and released it on compact disc. By the time the disc arrived in record shops, the band had ousted Sicher for excessive drug use. The drummer died tragically a short time later.

"He was getting stoned on angel dust with some friends at a lake," explains Rahmer. At one point, he just walked into the water and never came back out."

Rahmer and Beaujard have used drum machines ever since. "The decision to employ machines and Beaujard's proba-

tion (convicted of selling marijuana a few years ago, he's unable to leave New York State) has hampered their ability to tour for the past five years. However, upon the release of **Hacked Up For Barbecue**, Rahmer assembled a line-up consisting of guitarists Desmond Tolhurst and Brian Sekula and drummer Vic Novack to tour in support of the album.

Despite Mortician's success performing with a live drummer, Rahmer says they will continue using drum machines on future recordings.

"It's just easier," he explains. "We don't set anything up or worry about placing it in an exact way. It just ends up taking a lot less time to record."

Still thriving on the momentum from

the tour, Rahmer is already working on material for the band's next album.

"It will be like **Hacked Up For Barbecue Part II**, containing another twenty-something songs," he says. "We plan on keeping up this pace and releasing a new album each year."

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**WHEN INDUSTRIAL METALLER TIM SKOLD'S** former band, Shotgun Messiah, relocated from Sweden to Los Angeles in 1988, their record label, Relativity, marketed them as a fair-hair, pretty boy, glam metal act in the mold of Poison, Warrant and Motley Crue. When that genre became passe and the band attempted to change their style, they discovered they were typecast.

"According to our label, we all lived in our own plush houses and drove fancy sports cars," he says. "But in reality, we shared a two bedroom apartment and spent most of our time there killing cockroaches. If you take glimpses or moments from every three years of someone's life, it would probably seem erratic or illogical," he continues. "People who came to see us live knew what we were trying to do, but if you were only fed the media version or the version that Relativity created, you saw a different band."

However, when Shotgun Messiah changed, recorded an industrial metal album, they were immediately given their walking papers. The band broke-up soon after.

"It was a friendly split," says Skold. "We knew that whatever work we did together would always be viewed as Shotgun Messiah."

The same year Skold moved to Los Angeles, he began experimenting with samplers and sequencers.

"I kept doing what I wanted to do at the time," he says. "After a while, I realized I had fifteen songs finished. I wanted to take the best ten and play them live somewhere, and I did. Soon after, I started getting calls back from record companies offering me a deal."

Ironically, his new label, RCA, has also tried to downplay Skold's past associations during the promotion of his solo debut, simply entitled **Skold**.

"I don't know how to sell or promote records, I just like making them," he says. "People listen to music with their ears. Good music is good music, no matter what you call it."



His debut, which he recorded entirely by himself, has not only been critically acclaimed, but has also received regular airplay on alternative rock radio. The album has been compared to other industrial artists like Nine Inch Nails and KMFDM.

"I remember buying (Nine Inch Nail's debut) **Pretty Hate Machine** at the same time I bought a Meat Beat Manifesto album," he recalls. "I don't know which influenced me more. Everything I see and hear influences me. Trent Reznor is a genius, but he is not the end of all of machine music."

After assembling a band to tour in support of his self-titled debut, Skold has only one thing in mind. "I'd like to make another one," he says.

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**IT'S BEEN MORE THAN** seventeen years since the Stern Brothers—Shawn, Mark and Adam—formed Youth Brigade. The California punk pioneers, who were once part of an underground music scene that included Black Flag, T.S.O.L., and the Adolescents, are now one of the elder statesmen—along with Bad Religion and Social Distortion—of a genre that now includes such commercially successful artists as Green Day,

Rancid and the Offspring.

"I'm pretty happy that punk rock has become so successful," admits Shawn, whose band's latest effort is **To Sell The Truth**. "Personally, it would have been better if the music would have been this successful in the early 1980s when we were starting up. In those days, we all thought it would be great to see the Buzzcocks or the Adolescents reach the top of the charts rather than the crap that was popular back then."

While the frontman admits that his band has had a major influence on many of today's top punk bands, he is hesitant about calling Youth Brigade "originators."

"It is hard to say who was the first and who was the second and so on," he says. "When we started Youth Brigade, we were the fourth or fifth generation of punk rock bands. The first had to be the British punk scene of 1977. Then New York City has its scene in the late 1970s that included Blondie, the Talking Heads and those bands."

The scene that Youth Brigade were originally a part of was full of what Shawn characterizes as "beach bands."

"That was a crazy scene," he remembers. "That was the first do-it-yourself

scene. That is where we came from and BYO records."

The band formed the Better Youth Organization in 1982 to promote shows and release their records. Today BYO Records it is one of the stronger independent punk labels, home to upcoming punk and hardcore artists like the Bouncing Souls.

Shawn believes that despite its commercial acceptance the underlining theme of punk has not changed.

"The great thing about punk rock is that the style of the music is not as important as the way the bands live," he says. "Most of the early bands lived punk rock twenty-four hours a day, seven days a week."

**To Sell The Truth**, the band's first album in over two years (and second to include second guitarist, Johnny "Two Bags" Wickersham), is comprised of their signature, straight-forward speed punk that has influenced a legion of bands. And from the lyrics of songs such as *Breakdown* and *Friends* it is obvious that their basic band philosophy remains the same: "Youth is an attitude and not an age." Now well into their thirties, they prove it every day.



Youth Brigade



"We're  
organic, not  
industrial."



# SUGARTOOTH

## LOOKIN' FOR ACTION

PHOTO: WILLIAM HOWARD

It's never easy coming up with something truly original in the world of rock and roll. Heck, it was once speculated that everything worth doing in the rock medium was accomplished once Chuck Berry put together the first three chord riff way back in 1955! But thankfully, over the years such an attitude hasn't stopped a plethora of talented musicians from seeking new means of creative expression—a new way of inventing the rock and roll wheel, so to speak. Hendrix did it. So did Zeppelin and Van Halen. And, more recently, Nirvana certainly proved that there was more than one way to skin a guitar.

Now the last thing we're trying to do here is go out on a limb and try to convince you that the band known as Sugartooth is about to join such illustrious company as true rock and roll pioneers. But, on the

BY ANDY SECHER

other hand, there's no denying that on their second disc, **Sounds Of Solid**, vocalist/guitarist Marc Hutner, bassist Josh Blum and drummer Dusty Watson have pulled out all the stops in their attempt to bring some fresh and inventive attitudes into the normally staid bounds of the hard rock realm. Some fans might love their bold blending of musical reactants...some might hate it. But as far as this eclectic L.A.-based duo is concerned, as long as people are noticing their efforts, and responding one way or another, they're happy. They know that the music contained on their second effort is a far cry from the more traditional hard rock sounds contained in their self-titled debut disc, an album that sold over 300,000 copies and spawned the hit single *Sold My*

*Fortune* back in 1994. But they also know that this inventive approach has allowed them to explore musical frontiers that they had previously only imagined in their dreams.

"The trick today is to try and sound original," said Hutner. "But at the same time you've got to maintain your integrity. You can't just go out there and do things that people don't want to hear. There's a delicate balance that has to be achieved, and that's what we set out to do on this record. Our goal was to push the envelope. We wanted to see what would develop from a non-traditional musical union, and that's exactly what we got."

The "non-traditional union" mentioned by Hutner was created by Sugartooth's decision to pair with the production team known as the Dust Brothers for **Sounds Of**



**Solid.** The "Brothers"—also known as Mike Simpson and John King—have been widely hailed in recent years for their inventive studio work with the likes of everyone from Beck to Filter to the Beastie Boys. The Dust Brothers' decision to go in a slightly more mainstream direction worked in near-perfect harmony with Sugartooth's desire to go in a more experimental path. On **Sounds Of Solid**, a meeting of the minds was made somewhere in the middle of these two widely divergent territories, with the resulting efforts proving to be both highly inventive and extremely satisfying. Hutner is well aware that some of the fans that rallied to the band's cause

Indeed Sugartooth has undergone a major facelift since their debut disc was released three years ago. Then a four-piece that owed more to the classic riff-rock attack of bands like Bad Company and Led Zeppelin than to any avant-garde alternative pioneers, once guitarist

**"There's a delicate balance between sounding original and giving the people what they want."**

band, and that's where they really shine. This is a heavier 'groove' record than our first once was, but there are a number of elements that have carried over. To my ears, and Marc's this is what we've always wanted to do with Sugartooth. This isn't so much an experiment as a realization of where we belong."

On such songs as *Club Foot*, *All For Me* and *Spiral*, Sugartooth has boldly ventured into previously uncharted musical terrain, utilizing taped "samples" and drum machines to enhance their riff-heavy approach. Rather than sounding like a bizarre mish-mash of cross-cultural ideas, however, the material on **Sounds Of**



Sugartooth:  
"We get asked  
why we changed  
around a  
good thing."

on **Sugartooth** may be somewhat surprised by the band's sudden change of face, but he insists that there are a multiplicity of good reasons behind the band's daring recent maneuvers.

"A lot of people have asked me why we changed around what appeared to be such a good thing," he said. "Well, there were a number of reasons for it. One was that the band had already gone through some major changes since the first record came out, and the second reason was that Josh and I wanted to have this band go in a direction that would make us happy. We didn't just want to make the songs heavier, or poppier or whatever. We wanted to make them different. When we found that we were the only ones left in the group, doing what we wanted became a much stronger option."

Timothy Michael Gruse and drummer Joey Castillo decided to pursue greener pastures, Hutner and Blum felt free to take the band in any direction they deemed proper. Originally their intent was to add two new musicians and continue on in the original Sugartooth vein. But when auditions proved fruitless, and new songwriting sessions began to unexpectedly bog down, the pair realized the time had come to shake things up in a radical direction. A friend at their record label (which also handles Beck, by the way) recommended that they get in touch with the Dust Brothers, and within weeks a new, revitalized Sugartooth had emerged.

"Working with the Dust Brothers was cool because we really wanted to work with different sounds," Blum said. "Plus, we've always been a rhythm-oriented

**Solid** manages to retain all of its rock and roll integrity while reflecting the exciting new array of concepts and ideas that Dust Brothers have brought forth. Fearing that an over-utilization of off-the-wall samples would turn Sugartooth into the latest "industrial" sensation, the band insisted that the album's drum parts be performed live in the studio. Evidently becoming a faceless (or perhaps we should say "toothless"), machine-dependent rock and roll act was the *last* thing these guys wanted.

"We're organic, not industrial," Blum stated. "We weren't trying to move too far away from our rock roots. Rather, we were looking for a way of enhancing them. We wanted to know how we could make our music more intense, more emotive and more powerful. I think we've found that way."

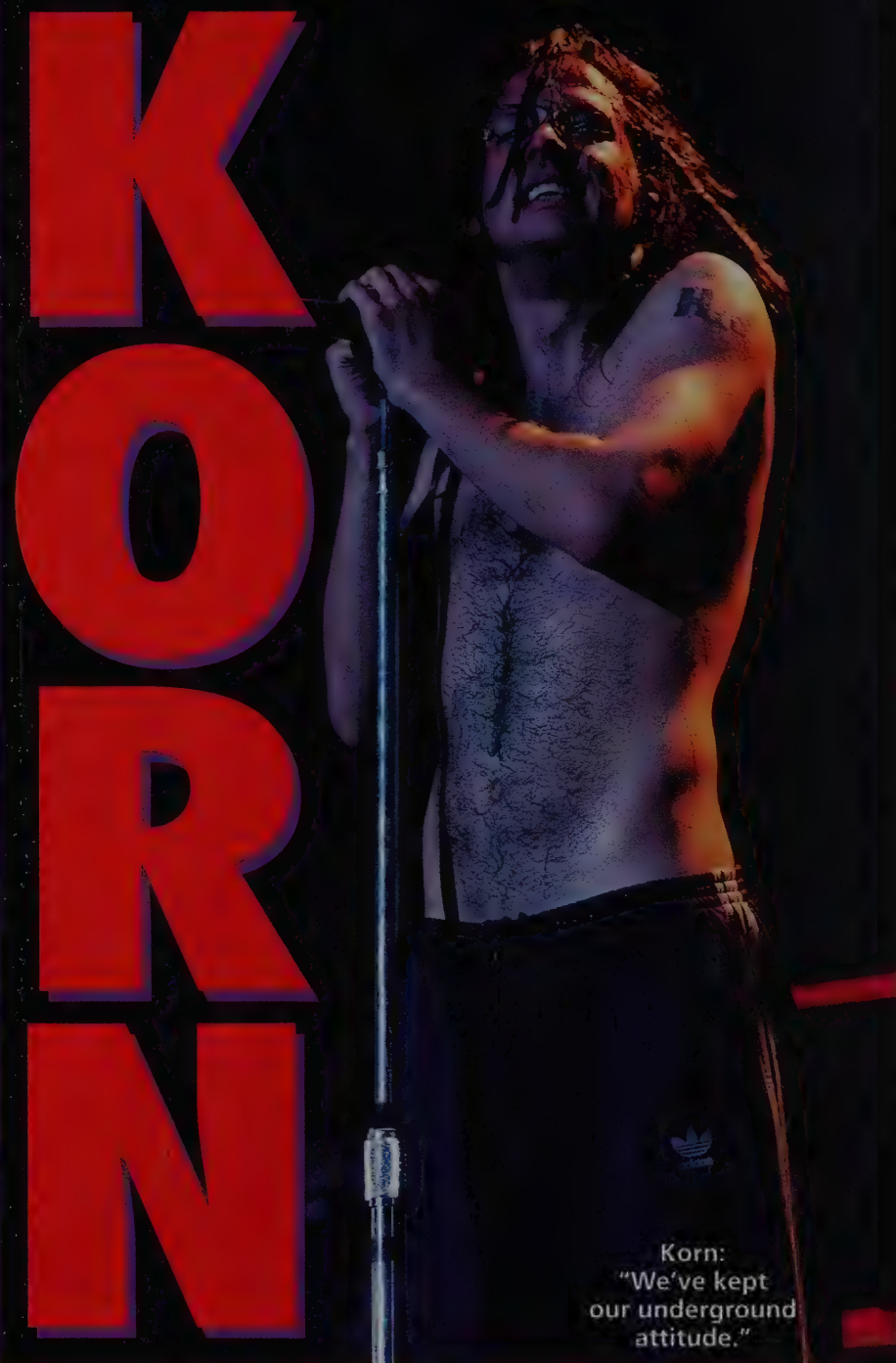


Even though you'd probably have one heck of a time making them come right out and admit it, you can just sense that the members of Korn are as surprised as anyone over the degree of recognition their fledgling unit has garnered over the last two years. Vocalist Jonathan Davis, guitarists Brian Welch and James Shaffer, bassist Fieldy and drummer David remain cool, calm and collected no matter what manner of probing, personal question is cast before them. But every once in a while their stoic facade breaks, revealing five happy-go-lucky rockers who are as pleased as punch to be sitting atop the music world. While their sound remains as strident, powerful, and dark as ever, there's no question that life is indeed quite peachy for these So Cal rap/metal masters.

Back in 1994, the release of their self-titled debut—which is now fast approaching platinum status after spending the better part of two years in the Top 200 of the sales charts—served as the hard-hitting introduction to Korn's unique musical world. Fueled by a variety of quirky, quixotic, hard-hitting songs, the disc quickly made its mark on an unsuspecting rock scene with its unrelenting aggressiveness, raw sonic punch, and revolutionary blending of divergent musical elements. And now their latest disc, **Life Is Peachy**, has emerged as the band's main course—a richly satisfying musical collection that finds these fun-loving, sex-crazed, rhythmically adventurous rockers at the top of their form. While many pundits initially speculated that Korn's look, sound and attitude were just too severe for long-haul success, these boys have done everything in their power to prove those detractors wrong...*dead* wrong.

"We always get asked if we've changed because the first album was successful," Davis said. "Everyone seems really interested in knowing if we've lost any of our edge because we've seen some of the world. All I tell 'em is that they've got to listen to this album. If they think we've compromised, or lost our edge, then I really don't know what to say to them. But I haven't heard anyone say that yet. The thing that I'm most proud about is that we didn't sell out our principles when we signed with a major label a few years ago. And we didn't sell out on the second album after the first one was a hit. We've kept our underground attitude and the fans have stayed loyal to us because of that."

In fact, it seems as if **Life Is Peachy** (whose title, according to Davis, comes from the band's saying, "Life is peachy, but sex is an all-season sport") will soon supersede the band's highly acclaimed debut in terms of commercial success. From the moment of its release last fall, **Peachy** proved to be a disc seemingly destined for greatness. Such tracks as *No Place To Hide*, *Lost* and *Good God* started receiving steady airplay from rock radio and their videos almost instantly were welcomed into "heavy rotation" by MTV. In many ways this disc seemed to pick



Korn:  
"We've kept  
our underground  
attitude."

## GETTING CREAMED

BY SEYMOUR GOLDSTEIN

up exactly where **Korn** had left off, strengthening and hardening the group's lyrical perspectives and adding even more bite to the band's strident instrumental attack. It soon became apparent that Korn had broken down even more musical barriers this time around, especially on the epic nine-minute-long *Kill You*, an opus that may already rank as one of the most powerful rock presentations of the late '90s.

"We don't go in with any limitations in our

head," Davis said. "If a song runs nine minutes, then we leave it at nine minutes. If it only runs two minutes, we don't try to change that either. What's the point of trying to always fit into accepted standards? The best thing any band can do is try and be original—at least as original as possible."

For all their recent success, Korn's roots stretch deep into the fertile soils of their native Bakersfield, California. It was there almost a decade ago that Fieldy and



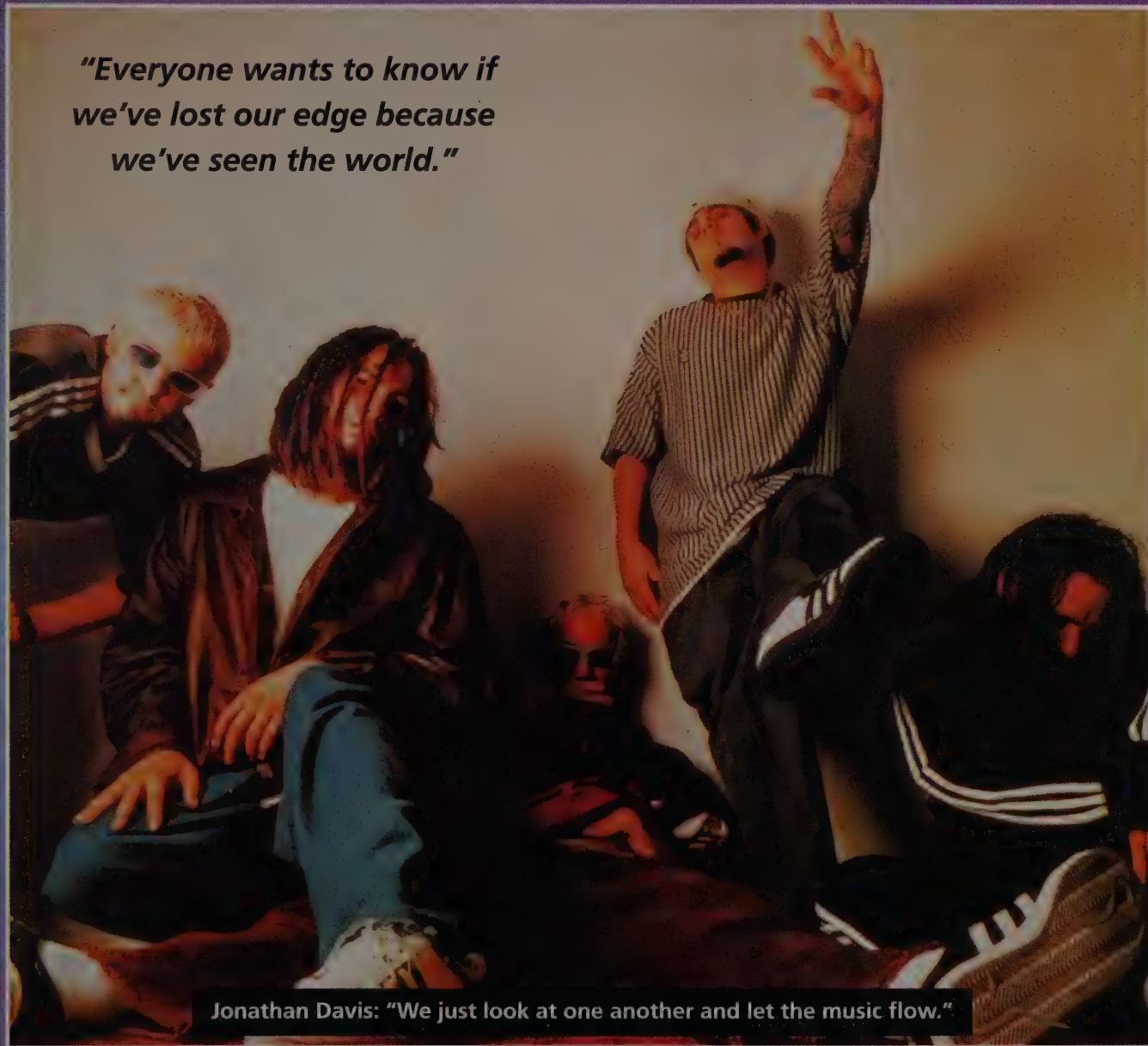
David— then high school classmates— first started jamming together and working on the divergent rhythmic beats that were later to fuel Korn's dynamic sound. They soon hooked up with area resident Shaffer and formed a band called Creep, a group that soon added L.A. native Welch when they started performing live. At roughly the same time, another Bakersfield contingent called Sexart was being fronted by Davis, and when that band began

ing ourselves and writing whatever we felt like. Then when we started playing live we started to sense that something special was going on. The crowds were going crazy, and the guys from the record labels started to pay us visits. We had never really thought that much about signing with a big label and touring all over the world. Maybe it was a dream— but, believe me, the reality of it is a lot better."

knew every word to every Korn song. Exhausted, but happy, upon ending their lengthy road jaunt, they almost immediately proceeded to begin writing the material that would eventually emerge in late 1996 as **Life Is Peachy**.

"We began work on this one only a week after we got off the road," the singer said. "We really only had a few ideas ready to go, but the mood was right. Basically we

**"Everyone wants to know if we've lost our edge because we've seen the world."**



**Jonathan Davis: "We just look at one another and let the music flow."**

to disintegrate, the offer for the singer to join Creep was quickly put forward. The band soon changed their name to Korn and began developing the unique blend of musical reactants that would form the basis of their musical catalog. Taking elements from everything they listened to— from metal, to pop, to rap, to jazz— the band soon started writing and recording a dizzying array of tunes, many of which were to eventually emerge as the cornerstones of their debut disc.

"We didn't know exactly where the music was going," Davis said. "We were just enjoy-

Indeed Korn's "dream" became a reality soon after their first album came to light. As the media slowly began to pick up on the band's razor-edged sound, offers started pouring in from all corners of the rock world for Korn to tour with the likes of Ozzy Osbourne and Marilyn Manson. The band gladly accepted virtually every legitimate gig hurled their way, and proceeded to play a dizzying 300 live dates in the wake of the debut disc's success. Everywhere they went, they were met with wildly enthusiastic fans, many of whom— much to Davis' surprise—

just set up our gear, looked at one another, and let the music start to flow. But I think while there are a lot of similarities between the sound on this one and the last one, there are differences too. I'm singing more on this album, and the songs are put together better— they're less basic than the ones on the first album. It's a growing up process for us. The first album was like going into high school. This one is high school and after. But we know there's still a long way to go— and we're looking forward to the trip."



**U**gly Kid Joe stormed onto the music scene at just the right time six years ago with their strange little ode about telling it exactly like it is, *Everything About You*. That single surprisingly landed in the top ten of the charts, and the band quickly became MTV stars. Little did these California beach bums-turned-celebrities know as they were riding high opening for the likes of Ozzy Osbourne and selling millions of records, that things were about to change in rock and roll. Fun, frolicking tunes were soon to be replaced with the dismal dirge emanating from Seattle. By 1995, when *Menace To Sobriety*, the follow-up to their smash *America's Least Wanted* was released, nobody seemed to be listening. But instead of packing it in, lead singer Whitfield Crane, guitarists Klaus Eichstadt and Dave Fortman, bassist Cordell Crockett, and drummer Shannon Larkin headed back to the drawing board and have now created an intense, hyperactive, eclectic mix of tunes on their latest offering, *Motel California*. With a new label and a new attitude, we recently caught up with Whit and Klaus to find out just how they've managed to remain as ugly as they wanna be...

**Hit Parader:** Where has the band been since we last heard from you?

**Whitfield Crane:** It's only been a year. Did you ever hear *Menace To Sobriety*? Everybody forgot about that one. We made that album, went on to play stadiums in Europe. But our record label sucked. We escaped the label, and we had some new songs so we went straight into making a new album.

**HP:** Did you ever feel discouraged?

**WC:** Yeah, the guys were like, "What are we gonna do now?" But I was like, "Cool. Isn't it good that we're away from that now?" I think if anything, it was the excitement of "Wow, we can do this ourselves."

**HP:** How do you look at your past experiences?

**WC:** It's all educational. We traveled the world. It was good.

**Klaus Eichstadt:** You can regret certain little things. But in general, I don't regret it. My dreams came true. We toured the world with Ozzy and Van Halen, sold tons of records. We had a good time doing it; we never got screwed up on drugs or tweaked out on personalities.

**HP:** What about the backlash of being an "'80s band"?

**WC:** It's a blessing and a curse. Without *Everything About You*, would I have any complaints at all? When we play a big festival and bust out that song, come sit on the side of the stage and see what really happens. It's incredible.

**HP:** So you don't feel like there's a stigma attached to you?

**WC:** Sure there is, but it's all good fun. We don't fit in—we never fit in. We definitely don't have a clique of bands we're with. We're from Santa Barbara. We're not part of the L.A. chic-hip scene. We're not part of the grunge scene. We're definitely on an island unto ourselves. But as far as worrying about it, no we don't.

**KE:** Yeah, it's twisted, but I can totally understand it. I do it myself. I'll watch MTV and I'll be like, "God, how did these guys get on MTV?" But then I'll go, "Wait, it is original." (Even if it's the stupidest thing I ever heard. That's the one thing people gave us credit for being original.) It's the nature of the beast. But we're doing a lot better than a lot of the bands that were big

# UGLY KID JOE

## THE WILL TO SURVIVE

*"You can regret certain things, but my dreams came true."*

just a year or two before us that were selling out arenas and now couldn't half-way fill a club.

**HP:** How has the band grown musically and personally?

**WC:** We've grown musically, just from the addition of Shannon. He takes everyone to the next level. He's the best drummer this side of the Milky Way. So just because of the rhythm section, we're much tighter. I've learned that you've got to let the music be the catalyst for adventure. Sometimes you can lose sight of that. You get caught up in interviews, photo shoots, all the things a label wants you to do.

**KE:** We've learned a lot, gotten tighter as a band. We've had some changes along the way, but for the better. And we're still having a good time making music together. We could've just quit but we didn't.

**HP:** There are some very heavy tracks on *Motel California*.

**WC:** You've got Shannon—his roots are Wrathchild America, Souls At Zero—that's where he comes from. So it's actually like a West Coast meets East Coast player. It's a good match. You can hear a lot of that aggression.

**HP:** What songs on the new album stand out for you?

**KE:** I usually like the songs that aren't "hit material." My favorite riff is on *Strange*, but that's a weird song that we all liked playing that turned into this heavy metal thing. I like *Sandwich* for the simplicity and groove of it. We're all big fans of rap music too.

**HP:** How does writing songs in the band work?

**WC:** Every song is different. Everyone wrote songs on this album. Lyrically, we use everything from our voice mail to dictaphones for rhythms. It depends on what you pick up. Keith Richards once said something very profound. "You don't really write songs." No one really does. We all have these antennas and we cruise around. Like if you're in a grocery store and you hear a loose wheel clunking along. You go, "Whoa." How you hear it turns into a song. It's an interesting challenge to put it all together.

**HP:** Do you all work together?

**WC:** I'll sit down and I'll scat vocals and those will be the lyrics. Me sitting down and being all deep with a piece of paper wearing

BY JENNIFER FUSCO

my turtleneck never really works out. Everything is very spontaneous, very cosmic for me.

**HP:** So a song like *Sandwich* just "came to you"?

**WC:** I don't really question it. It's just like, "there they are." Who knows who's really talking? It could be the Exorcist.

**HP:** Nobody in the band asks "What is this about?"

**KE:** When you know someone well and you've been friends for so long, you know where it comes from. We don't go, "What does that mean?" We just go, "O.K. Whatever."

**WC:** They've given up! They all know I'm completely out of my mind.

**HP:** Are you?

**WC:** I don't know. I don't think so. But there are some people who would argue that point.





**UGLY KID JOE**  
**HIT PARADER**



## SHOOTING STARS

### KULA SHAKER

Kula Shaker started their musical life with one express purpose. "We're trying to help make music cool again," said vocalist/guitarist Crispian Mills. "Music is so lame and meaningless at the moment because it doesn't have any substance. We want to put feeling and emotion back into rock by reminding people of where those inspirational feelings came from in the first place."

Noble sentiments, indeed. And judging by the initial response afforded Kula Shaker's debut disc, *K*, this four-man unit may actually achieve some of their stated goal. With a rich blend of guitars, keyboards and tough-as-nails vocals highlighting their eclectic blend of rock influences—which, at various times, harken back images of everyone from Deep Purple and the Doors to the Rolling Stones and the Beatles—Mills and bandmates Jay Darlington, Alonza Bevan and Paul Winter-Hart have succeeded in creating a sound vastly different from anything else currently inhabiting the rock marketplace. Their bold blending of styles has also quickly won them wide-spread support throughout the media-savvy music world.

"We've gotten a lot of support from radio and MTV," Mills said. "That's been very helpful for us. If you make music, no matter how good you may think it is, and nobody gets to hear it, then in reality it probably isn't very good."

The roots of Kula Shaker stretch back to 1988, when Mills and Bevan met as two London-based schoolboys. Two years later they formed their first band, and after joining together with Winter-Hart and Darlington in 1993, their focus on music began to move into high gear. Taking their exotic name from an ancient Indian emperor, Kula Shaker quickly set out to make a name for themselves on the British rock scene, reaching the Top 5 of the English pop charts on two different occasions. But now, with the release of *K* the band has set their sights on the world's stage. "We want to bring a sense of spirituality to the world," Mills said. "And we're trying to do that through our music."



KULA SHAKER

### Chalk FarM

Chalk FarM. No, that's not a misprint. For some reason this L.A.-based quartet like to capitalize the last letter of their name. But no matter how vocalist/guitarist Michael Duff, guitarist Trace Ritter, bassist Orlando Simms and drummer Toby Scarbrough choose to spell their unusual moniker, one fact remains—these guys can play some serious rock and roll! With each of the band's members being drawn to L.A. from the far corners of the U.S. (Duff, Massachusetts; Scarbrough, Texas; Ritter, West Virginia; Simms, California), a number of stark and varied influences fuel Chalk FarM's debut disc, *Notwithstanding*. But these guys have managed the difficult task of bringing their bluesy, rootsy, poppy, rock styles together into a unified front, and the results are exciting and continually entertaining.

"It would be a real injustice to try and describe our music with a few banal words," Duff said. "Our goal has always been to make music that's easily recognizable as ours. We didn't set out to mimic any popular trend or jump on any musical bandwagon. That would have been too easy; it wasn't what we were after."

On such songs as *Lie On Lie*, *I'm Awake* and *Live Tomorrow*, Chalk FarM unite their singularly distinctive lyrical perspectives with a surprisingly fresh, at times shockingly inventive instrumental approach. While at times it seems as if these guys go out of their way to present something a little strange or unusual, in their capable hands, their off-center approach works. Now, with their debut album out, and a major label supporting them on the road, Chalk FarM hope that their insightful, uplifting musical messages find a responsive audience.

"We withstood a lot of obstacles and problems in order to keep this band together and get signed to a major label," Duff explained. "But despite all of that, we're accomplishing what we set out to do. We believe that anyone can accomplish what they want—and do it on their own terms—if they really set their minds to it."



Chalk FarM



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# CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

**D**uring the mid '80s, Manowar was known as a true metal band. They proudly boasted of being louder than everyone else on earth, and filled our lives with anthemic epics, images of swords and leather while living by their personal motto of "death to false metal." Now that they are back with a new album in the '90s, we thought it would be interesting to see what vocalist Eric Adams, drummer Scott Columbus and new guitarist Karl Logan thought of the bands of a new generation.

## **Sacrifice, Danzig**

**Eric:** I like some of Danzig's stuff, but I'm not into this song. I'll give it a little more of a listen. I like the crowd scenes cause it's the stuff we're into, you know, the fans.

**Karl:** It sounds like Nine Inch Nails to me. He totally ripped them off.

**Scott:** It's unusual. I'm too familiar with Danzig, but there seems to be a lot of good energy. But it's a totally different style than I'm used to.

**Eric:** Sounds good to me. I did it. I like the energy, it's exciting. It makes me move constantly. I'm on the edge of my seat. Being a vocalist, it's kinda boring to hear him singing one note at a time, but it seems cool. The video is driving, they did a very good job with it.

**Karl:** I don't dig it. From what I heard from him in the past and now this... I mean this is Nine Inch Nails rewritten. Listen to the beat, the guitar sounds, the synthesizers. It's just jumping on the bandwagon. I have no love for this type of music.

**Scott:** Don't hold back Karl.

## **Blow Up The Outside World, Soundgarden**

**Eric:** Some of their stuff I like, but to be honest, a lot of it I don't care for.

**Karl:** I'm worried about Chris Cornell, it seems like this album was a total downward trip. All the songs are really sad and depressing. The videos are apocalyptic and dark.

**Eric:** Boring. I'm falling asleep here. I like to watch videos to be entertained, not to be put down.

**Karl:** What happened to their energy?

**Scott:** I'm not impressed either. I've yet to see something different. As far as the song goes, it sounds like it was written in five minutes.

**Eric:** It goes nowhere. It's like one steady line, there is no ups, there's no downs and after a while, it's like "take me there already."

**Karl:** This song demands a message to the record buying public; do not smoke pot while writing songs.

**Scott:** Fast forward is good. But maybe he'll blow up at the end.

## **My Girlfriend's Girlfriend, Type O Negative**

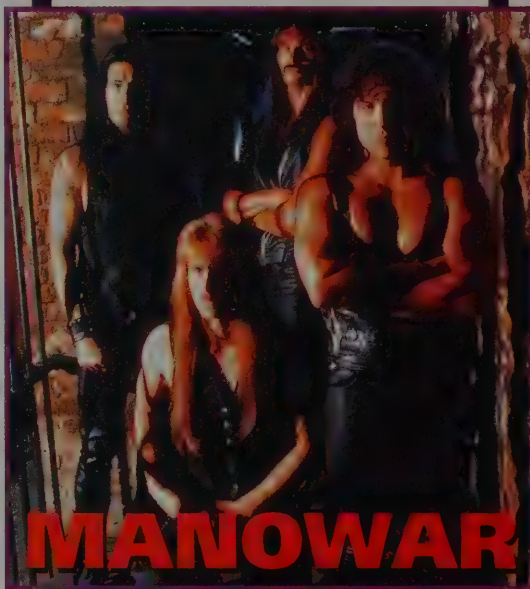
**Eric:** I bet you picked this one especially for us.

**Karl:** This reminds me of the Doors.

**Scott:** My first impression too. The Doors and *Laugh In* put together. Is that his real voice?

**Eric:** No way. He's got to be singing through a machine. Listen to that, there's a lot of effects on his voice.

**Scott:** I don't know, that's the way I sound when I wake up in the morning after a case



Manowar: "Chris Cornell seems like he's on a total downward trip."

of beer and a half a bottle of tequila so it's possible.

**Eric:** The video is too old-fashioned for me. There's too much psychedelic crap.

**Scott:** Wait, girls are almost kissing, that's a positive thing.

**Karl:** I can't make out a single word he's singing, that's what bums me out. Can I get a lyric sheet? There's nothing really exciting about this song. Sounds too much like the Doors.

**Eric:** It's not for me. His look is kinda cool, but I would like to hear them mix his vocals up more, and I'd rather see more of the band instead of all those '60s chicks dancing.

## **Spiderman, Ramones**

**Karl:** How could you hate the Ramones? It's simplicity at it's finest. It's drums, guitar, bass and that's it.

**Eric:** And melody. This song isn't a metal track, but if you look at it as a song, it's good. As a video, come on, it must've cost them a fortune.

**Scott:** It's fun. Saturday morning cartoons. That's what it's all about. Simple, but effective.

**Eric:** It's just something to lay back and have a laugh. Very cool.

## **Fire Water Burn, Bloodhound Gang**

**Karl:** Are these guys serious? Is this a serious video or a tongue in cheek video?

**Eric:** Let me tell you something. I have a dog named Max at home. And I would much rather stare at what he leaves for me in my front yard than watch this video.

**Karl:** They should ship this video to Bosnia to drive the Serbs from Croatia. (Everybody laughs) It sucks. There is nothing entertaining about it.

**Eric:** They are making a mockery of music. They are trying to be funny; the music itself is hilarious 'cause it stinks so bad. The melody isn't happening, the lyrics suck. They don't look like they're serious about their instruments.

**Scott:** My only comment is "where's the fast forward button?"

## **Price Tag, Humble Gods**

**Scott:** I'm getting a headache. The singer is having a bad hair day and the band is having a bad music day. This kind of band makes me want to go outside and mow my lawn, or clean out my garage, or anything else instead of hearing this.

**Karl:** They remind me a lot of Rancid. I guess this is the new punk style.

**Eric:** I'm not into punk, never was. I'm a hard rock metalhead, that's what I've always listened to and still do today. When you ask me what I think of this, it's hard for me to say because

it's not what I'm into.

**Scott:** Is that fast forward button working?

## **Penny Red, Mary's Window**

**Scott:** Is this supposed to be a Marilyn Manson rip-off?

**Scott:** I was into it until they got to the slow part. The song had me until then. I liked it.

**Karl:** It's kinda fell apart.

**Eric:** Their look wasn't happening but the song was working for me. They're really into it, you know what I mean?

**Scott:** It looks a lot like the Marilyn Manson videos, not as effective, but it has the same quick cuts and all the shock value is there.

**Karl:** Yeah, I can tell they're trying to emulate them, big time.



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# INDIE REVIEWS

## SEXPOD, *GODDESS BLUES*

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Sexpod is that rarest of hard rock commodities— an all-girl band that can actually rock! As displayed on their debut disc, **Goddess Blues**, this New York-based power trio plays with a power and passion that few of their male compatriots can match. Check out tunes like *Drunk In A Dress* and *Foot On The Gas* to catch a taste of Sexpod's "power boogie" approach. Though they've been compared to everyone from Patti Smith to Soundgarden, Sexpod have quickly proven to be their own breed of rock and roll animal. The most politically incorrect thing we can say about 'em is that they're so good, you almost forget that they're chicks!

Rating: \*\*\*\*

## STRAPPING YOUNG LAD, *CITY*

Century Media Records  
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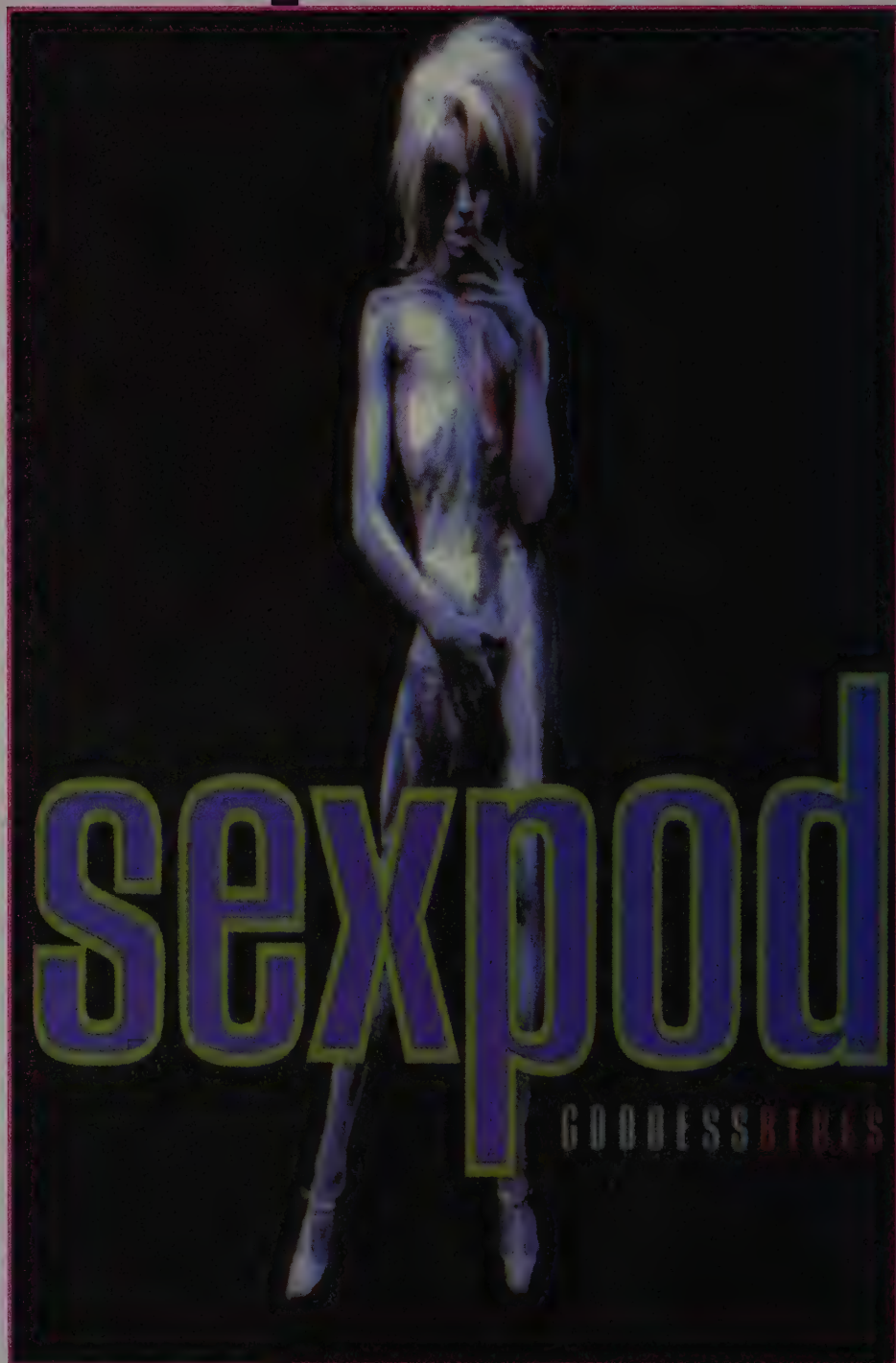
Some of you may recall Strapping Young Lad's vocalist Devin Townsend from his contributions to Steve Vai's exciting '96 release **Sex & Religion**. Others may remember him from SYL's debut disc, **Heavy As A Really Heavy Thing**. Still others may not have a clue as to whom this budding singing sensation is. But with the release of Strapping Young Lad's new album, **City**, Townsend and band seem intent on making everyone, everywhere know exactly who they are. Make no mistake about it, the music contained on this collection is far from anything designed for the hard rock mainstream; it's as hard-edged and over-the-top a brand of industrial metal as you're likely to find anywhere. If that's your cup of tea, however, Townsend and SYL are destined to rock your world.

Rating: \*\*\*

## MORTICIAN, *HACKED UP FOR A BARBECUE*

Relapse  
(717) 397-9221

Mortician is one of those bands that makes you shake your head and wonder about the mental stability of anyone



Sexpod: Hot stuff!

that might enjoy their depraved caterwaulings. Actually the band fronted by bassist/vocalist Will Rahmer and guitarist Roger Beujard have been bouncing around the death metal underground since 1990, but it's only been over the last few years that they've begun making some really *big* noise on

**RATING SYSTEM: \*\*\*\*\*=EXCELLENT \*\*\*\*=VERY GOOD \*\*\*=GOOD \*\*=FAIR \*=POOR**



both sides of the Atlantic. Now, with the release of their first full-length album, **Hacked Up For A Barbecue**, these boys seem primed and ready to try and nauseate the entire hard rock world. Let's hope they don't succeed.

Rating: \*\*

**PSYCHO DRAMA, THE ILLUSION**

DCA/Zoza Records

268 Bush St, San Francisco, Ca. 94104

Psycho Drama like to compare themselves to the likes of Queensryche, Fates Warning and Dream Theater. In other

Kentucky. After all, odds are they're the *only* hardcore band hailing from Louisville, Kentucky. But, despite the lack of a "scene" in their hometown, this heavy-handed quartet have now released their second disc, **No Voice, No Rights, No Freedom** which follows hot on the tail of their earlier release, **Burning Inside**. While their latest disc is not about to change the face of the rock empire, it is undeniably a marked improvement over their rather pedestrian debut, and on songs like *Unjustified*, *Ready To Explode* and *No Regret* these boys show a marked propensity for laying down some of the sturdiest, heaviest riffs around.

Rating: \*\*\*

**PROTEIN, EVER SINCE I WAS A KID**

Work

2100 Colorado Ave.  
Santa Monica, Ca  
90404

Protein is a three-man band hailing from San Francisco who play a brand of guitar-heavy rock that finds the group continually sticking their tongues squarely in their cheeks. This is fun, entertaining stuff, kind'a what you might end up with if you crossed Primus with Van Halen; unfortunately the results, as showcased on Protein's debut disc, **Ever Since I Was A Kid**, rarely attain the lofty heights of their influences. Still, such songs as *Roadrash*, *Martian Prophet* and *Duct Tape* manage to hold up reasonably well after repeated

plays, signalling a bright future for these boys.

Rating: \*\*\*

**LETHAL, POISON SEED**

DCA/Zoza Records

268 Bush St, San Francisco, Ca. 94104

Just a few reviews ago we took a nasty shot at the Kentucky hard rock scene. Well, it goes to show ya...here's *another* band that calls the Bluegrass State home. Who would'a thunk it? In the case of Lethal, the band takes a marked progressive/ classic metal approach, and while you've heard all this before, you *haven't* heard it for a long, long time. Fueled by brothers Eric and Glen Cook (on guitar and bass respectively), Lethal's history goes all the way back to 1990 when their debut album, **Programmed** made significant inroads in the heavy metal charts. Since then the band's recording and touring history has been, at best, spotty. But now with the release of **Poison Seed**, these guys seem ready to again kick some serious ass.

Rating: \*\*\*



My Own Victim: Heavy is as heavy does.

words, these guys play a sprightly brand of cerebral hard rock filled with catchy melodic hooks and soaring instrumental passages. Unfortunately, not only is such a style unflaggingly behind-the-times, but all the groups to whom Psycho Drama are compared play this brand of rock with more style and substance. That's not to say that the material contained on PD's disc **The Illusion** won't satisfy the art/metal cravings of a certain segment of the rock and roll audience, it just indicates that this has all been done before...and done better.

Rating: \*\*\*

**MY OWN VICTIM, NO VOICE, NO RIGHTS, NO FREEDOM**

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It would seem pretty safe to say that My Own Victim are the best hardcore band ever produced by Louisville,



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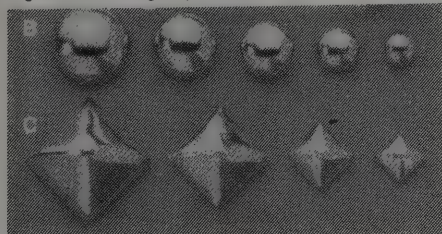
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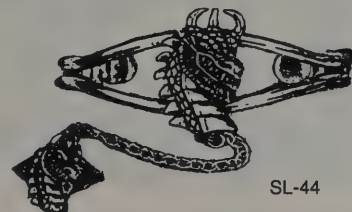
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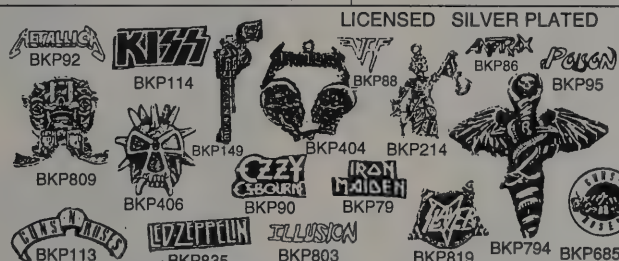
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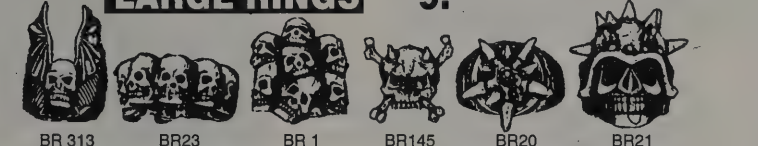
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COMPILED AND EDITED BY MARY ANNE CASSATA

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## THE STORY BEHIND THE SONG: Helloween's "Sole Survivor"

Can't argue when it comes to the monster bands of the metal scene. Without a doubt, Germany's Helloween have the necessary staying power to play the raw power and aggression game—and play it well. With their previous efforts, **Master Of The Rings**, and **The Time of the Oath**, this mid-80s assembled band have arrived full circle in 1997. In 1985, founders Michael Weikath and Kai Hanson paired up with ace vocalist Michael Kiske and recorded the highly-acclaimed album **Walls Of Jericho**. Thus the beginning of many rock festivals to come.

While **Walls** set the group's angst-ridden style in motion, it would be **Keeper Of The Seven Keys Part One** and **Part Two** that earned Helloween combined sales of over one million world-wide. At which point the group was credited in helping to define a new generation of hard rock fans.

Now with a new era, and changes in the line-up, Helloween certainly hasn't lost any of their musical edge. The first single, *Sole Survivor* from their recently released concert compilation CD, **High Live** is the group's first and only live album in seven years.

"*Sole Survivor* was written under the impact of Helloween having ended a long time of inner trouble and despair," offers Michael Weikath with a sigh. "When Andi Deris (vocalist) came to us we were merely looking at material for a new record. It's a lot of my mixed emotions of a new Helloween situation combined with a lot of odd memories on my behalf... basically this song came out like a medieval fairy tale."

Helloween still very much remain the hard rock giants in Germany and other parts of Europe. In fact, last year they shared the concert stage with Iron Maiden.



### SOLE SURVIVOR

(Recorded by HELLOWEEN)

MICHAEL WEIKATH  
ANDI DERIS

I got that fever  
burning my head  
So many memories  
No tear to shed  
Burns like a fire  
Who stole my aim?  
My comrade fighters  
Been sent astray

How could I know  
What others had in mind for me  
How would they know  
What measures I take

Sole survivor  
Of a kill without alert sing  
Your feelings out  
Your song remains unheard  
Sole Survivor

We started like brothers  
A light in the black  
Totally blended  
Bold and erect  
But we've grown intriguers  
Till it's too late  
Time has brought fire  
Fear, greed and hate

Now I'm cryin'  
Shattered on the ground  
All I find  
Has died anyway  
Sole Survivor  
Of a kill without alert  
Sing your feelings out  
Your song remains unheard  
Sole survivor  
Got a voice without a sound  
Mean mistreators  
Took away your ground  
Sole Survivor

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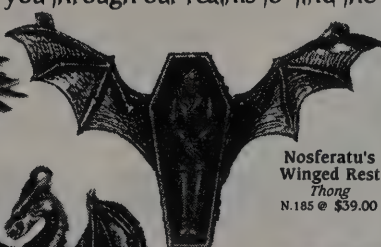


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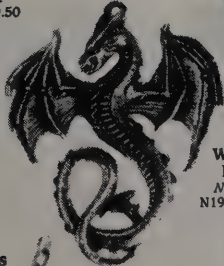
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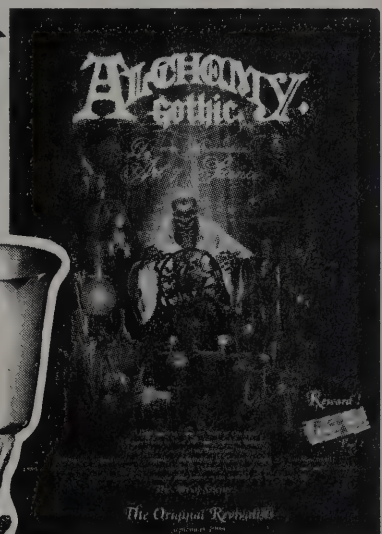
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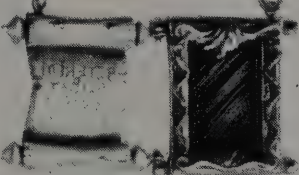


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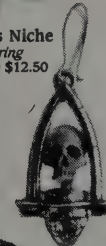


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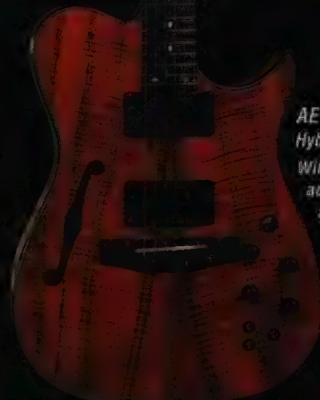
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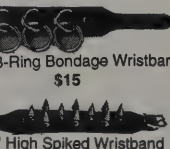
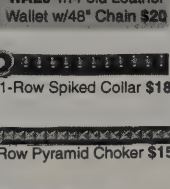
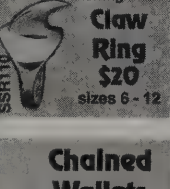
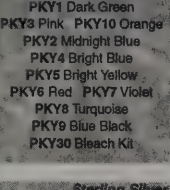
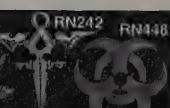
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**A.Y.M.**

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WARRANT

Generation X  
We are complex  
Angst is the perfect wave  
Ride it and be well paid  
It all sucks by the way  
I wrote a new song today  
So upset with all I have  
And the world is such a drag  
I've become my own cliché

I am an angry young man  
I am an angry young man  
A.Y.M. an angry man

Repeat the past  
It's a gas, gas, gas, gas  
Make all the same mistakes  
That all my heroes made  
Pretend that I hate fame  
How dare you misspell  
My name!  
Hurts so bad I have to fix  
Apology read by some chick  
Another million in the bag

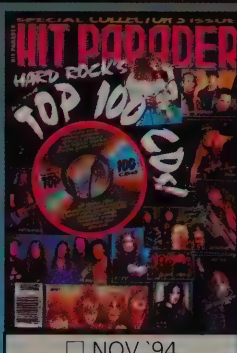
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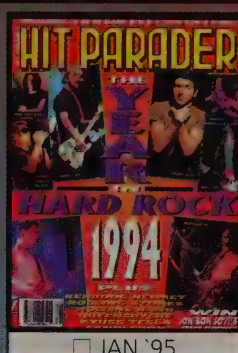
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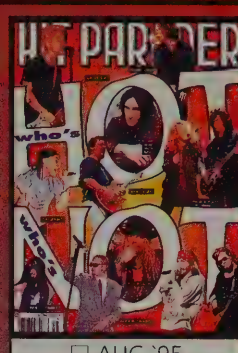
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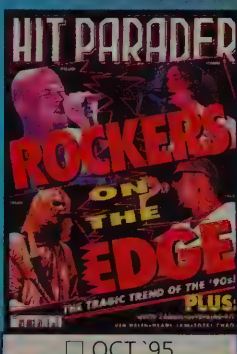
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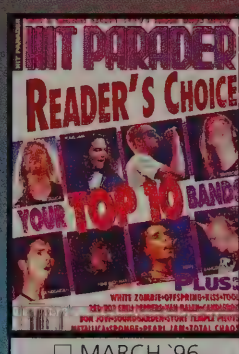
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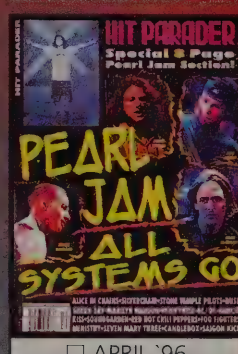
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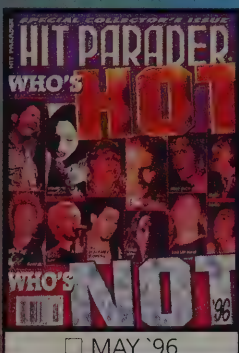
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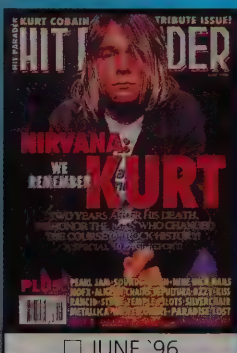
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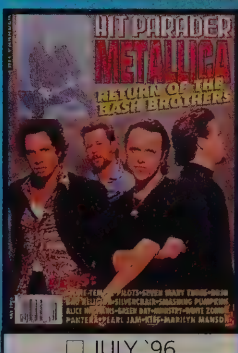
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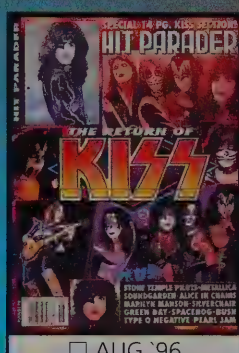
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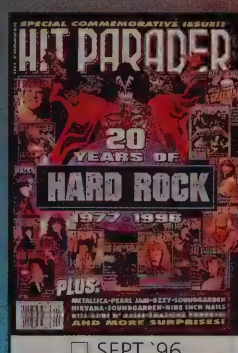
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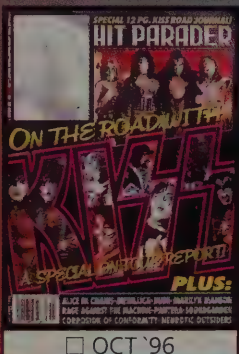
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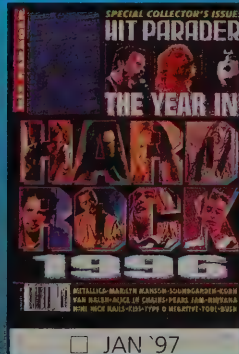
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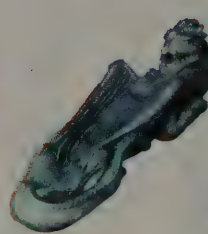
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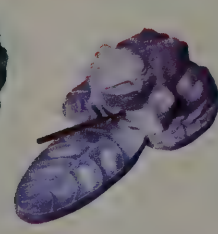


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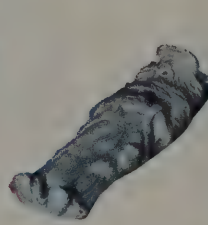
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# GEARING UP

## TECH TALK

BY JODI SUMMERS

The members of Corrosion of Conformity are decidedly normal guys. Does it matter that the group's sixth album, **Wiseblood**, is a critical success and that C.O.C. has been touring the world with the likes of Metallica. Guitarists Woody Weatherman and Pepper Keenan (who doubles as vocalist) are no different than other dudes you'd find hanging out backstage at the local club... and those two are C.O.C.'s frontmen. Drummer Reed Mullen and bassist Mike Dean are even more low key. Recently **Hit Parader** had a chance to banter with C.O.C.'s flailing fret team about the whys and wherefores of making music.

# CORROSION OF CONFORMITY

**Hit Parader:** Who are your influences?

**Pepper Keenan:** We don't like to think of C.O.C. as a retro band, but these days our biggest influences are bands from the '70s—groups like Pink Floyd and Led Zeppelin. What I liked about those bands is that they made albums: solid, long-playing records. That's what we're trying to do.

The concept of putting out a consistent record; this is a different musical approach from the attitude of the bands I was into growing up. As a kid, I was into punk rock. My scene revolved around local New Orleans bands like Shell Shocked, the Sluts, Graveyard Rodeo... the Misfits—Gothic bands. New Orleans had a really strange music scene. It was very French Quarter vampirey, trippy late, dress in black kind of thing. You'd go out to the bars and you'd stay out until eight in the morning.

**HP:** It seems so odd that you were into Gothic Punk. Albums like **Deliverance** and **Wiseblood** make C.O.C. sound like more of a metal band.

**Woody Weatherman:** We knew on **Deliverance** that we had created something that was our own, and that's what we feel comfortable doing right now. This is the first time we're really not throwing curve balls at our fans.

**PK:** Our sound comes from four guys who dig all kinds of music. The reason you grow up playing hardcore and punk rock stuff is because you only know three chords. You're not technically good enough to play Black Sabbath songs, but that doesn't stop you from liking Black Sabbath. So you do the best you can—you imitate your heroes in your own lousy three-chord style. As we got better we just expanded the range.

**HP:** How did you first get into music?

**PK:** When I was 15, a friend of mine died in a motorcycle accident, and I took his guitar. His mom just kept the guitar in his room. Me and a friend figured to hell with this, it was better for us to have it than his

mom letting it just sit there. We learned to play it and bought a Ramones record, and there it was.

**HP:** At which point in your life did you decide you wanted to be musician?

**PK:** It just kind of fell on me. I don't really know how I got here. It was never a planned-out thing, it was just something I enjoyed doing, and it started to pay off here and there, the next thing you know, I'm sleeping in a hotel room in Manchester, England, opening up for Metallica.

*"I like Gibson SGs because you can't fake it with them."*

**HP:** The two of you are both Gibson SG players, and from the look of your guitars, it seems like you play nothing else.

**WW:** My guitar is so worn. I've had it for 12 years and I play it every show. I sweat a lot when I play live, and it got to the point where my sweat started to rot the wood. I had it shellacked over to stop the rot. It looks like garbage, but I would not give that guitar up for anything in the world.

**HP:** What's so appealing about SG?

**WW:** You've got to work to play these guitars, and you end up loving them so much you'll do anything to get them fixed. I've got five SGs and I'm not interested in anything else.

**PK:** I like SGs because you can't fake it on them. You can't hide behind a bunch of controls.

**WW:** We can get more tones out of the same guitar and the same amp than most people can get out of a whole mess of equipment. You can screw around for days with your equipment, but just moving that gain knob round can give you a

whole different sound.

**HP:** Do you ever think about playing anything else?

**PK:** The closest we've gotten to that is that we've talked to ESP about making us some SG copies, which should be pretty cool.

**HP:** Since you both use the same guitar, do your sounds or styles ever overlap?

**PK:** No, I can't do vibrato, Woody does all that. I do the melodic stuff. It's always obvious who should be playing what. If it's a one-note thing that's really slippery with vibrato, Woody does that. If it's a chord-banging sound, I'll do it.

**WW:** We make sure the guitars sound interwoven, because C.O.C. is a two guitar band, like Thin Lizzy. We just switch off lead guitars because we know who does what best.

**HP:** Did you ever expect that you'd get to this point with your career?

**PK:** It just kind of happened. It was never a thought out, planned thing. Each little turn I took unveiled something else, and I was just charging, going for it. Sometimes I think about it, and I don't really know how it all happened.

**HP:** What would you like to see happen with **Wiseblood**?

**PK:** I'd like it to be heard by as many people as possible, and I'd like all those people to know that C.O.C.'s just an honest band. We're not about trends, marketing ploys—nothing, we just go out and play. Our sound and style has been unfolding as time goes on. It will be interesting to see how our career evolves. I wonder what will happen.

**WW:** We like to change, but we're still in the same ballpark. C.O.C. has no plans for writing pop songs and headlining arenas any time soon.

**PK:** A year from now, we'd like to be headlining somewhere, big joints would be nice, but not too big. We never want to lose touch with our audience.






**PEPPER KEENAN**  
**HIT PARADER**




# INSTRUMENTA

ALL PHOTOS BY ANNAMARIA DISANTO

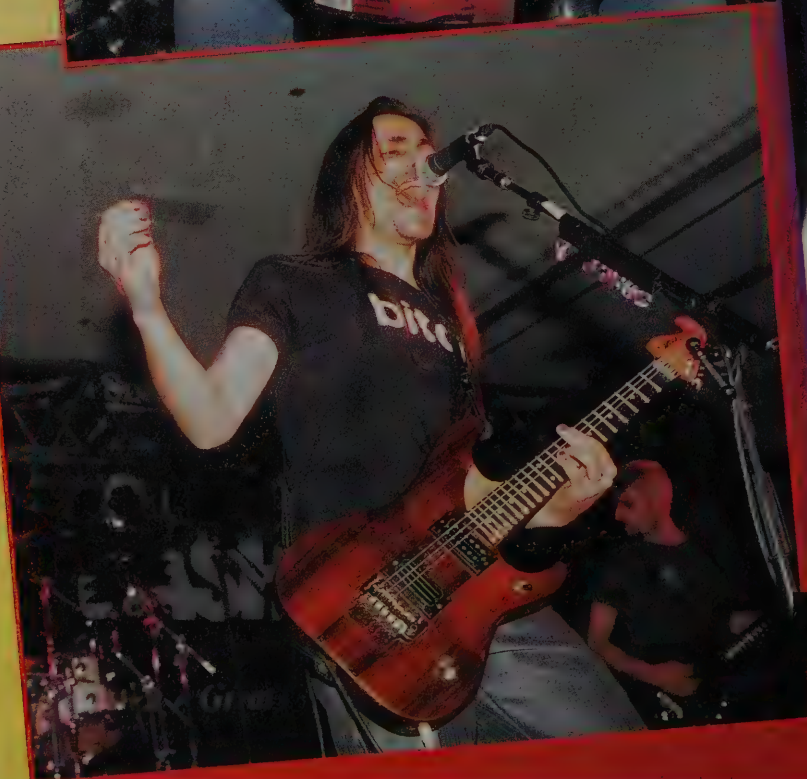
The annual National Association Music Merchants (NAMM) Show has emerged as one of rock's premier, star-studded showcases. Each year dozens of rock's top musicians show up at NAMM to support their various instrumental suppliers. This year's NAMM was no exception, as some of rock's most familiar faces made a special show appearance.

A photograph of Matt Sorum, drummer of Guns N' Roses, wearing a black hat and a black shirt. He is holding a magazine titled 'SPECIAL PAGE HARLEY-DAVIDSON SECTION'. The background features two 'Pearl' logos.

Guns N' Roses' drummer Matt Sorum shows his support for both Pearl Drums and Hit Parader.

A photograph of Marty Friedman, lead guitarist of Megadeth, with long dark hair, wearing a light-colored shirt, sitting at a desk or booth.

Megadeth's Marty Friedman hangs around the Ampeg Guitar booth.

A photograph of Nuno Bettencourt, lead guitarist of the band Dimebag Darrell, playing a red electric guitar and singing into a microphone. He is wearing a black t-shirt with the word 'dime' on it.

Nuno Bettencourt plays his heart out for Washburn Guitars.



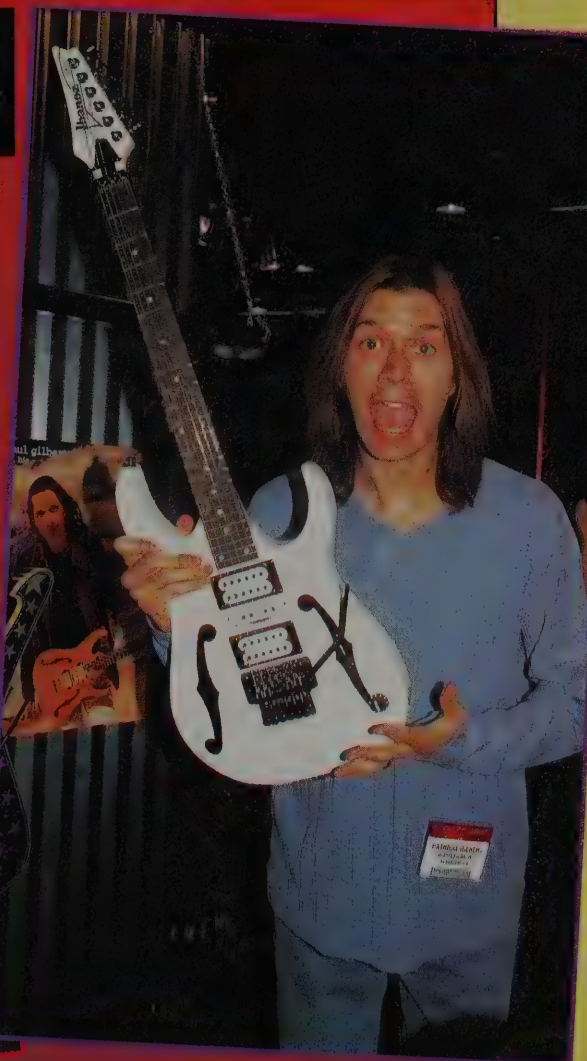
# LY SPEAKING

## WASHBURN

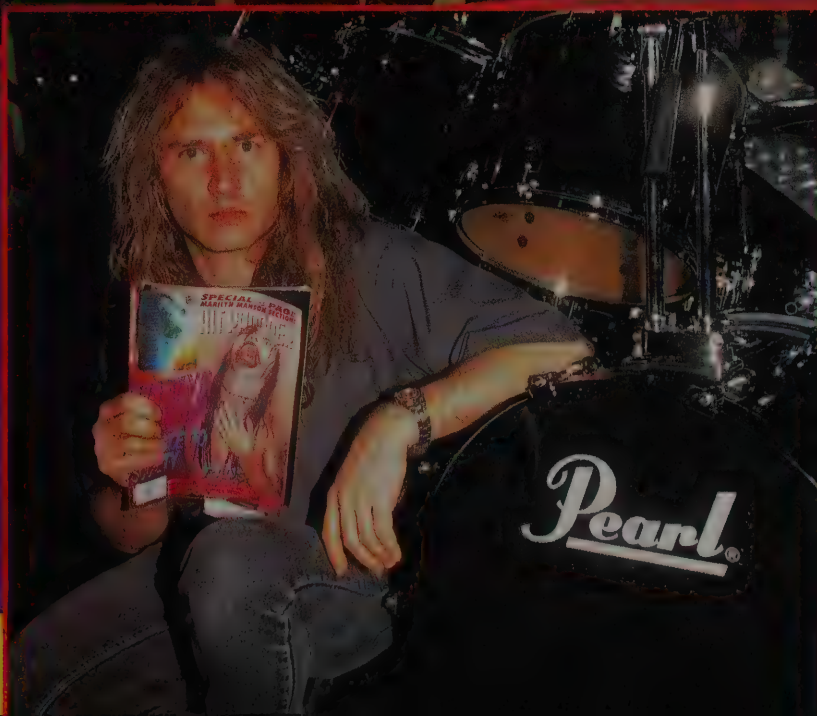
What A Great Guitar Should Be

SINCE 1885

Former Van Halen frontman Sammy Hagar is all smiles for Washburn.



Mr. Big's Paul Gilbert goes ga-ga over his new Ibanez guitar.



Ex-Kiss drummer Eric Singer stays loyal to his Pearl kit.



**Paiste**

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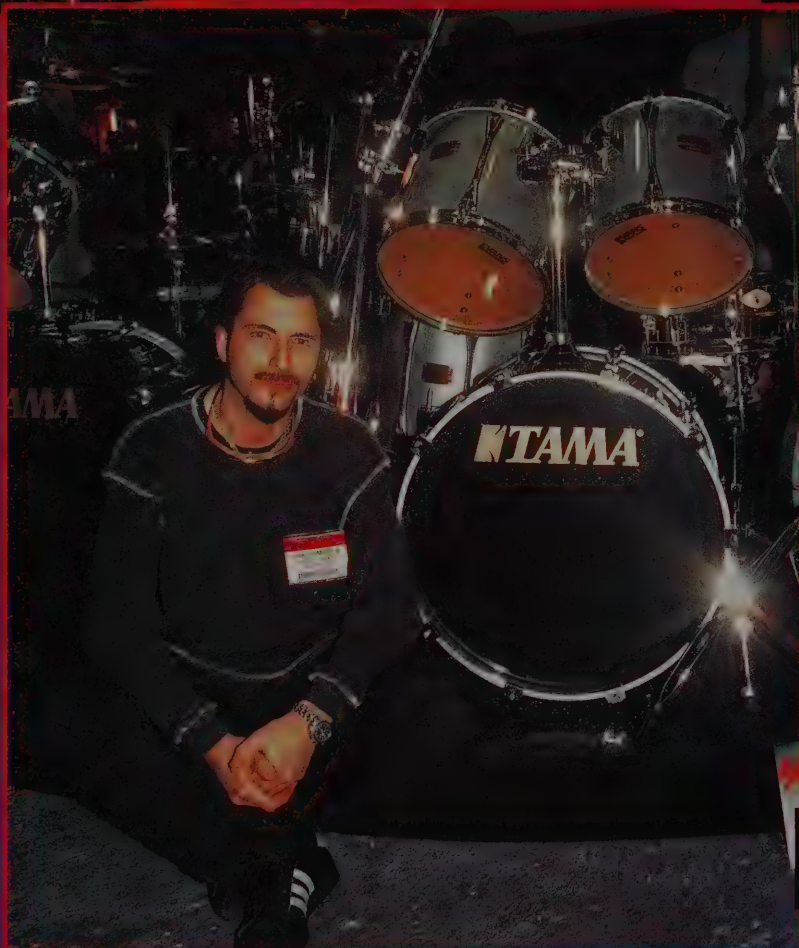
*Bonham*

Paiste

Tool's drummer Tony Carey shows off his Paiste cymbals.



No Doubt's Alan Young can't get enough of **Hit Parader** and Zildjian.

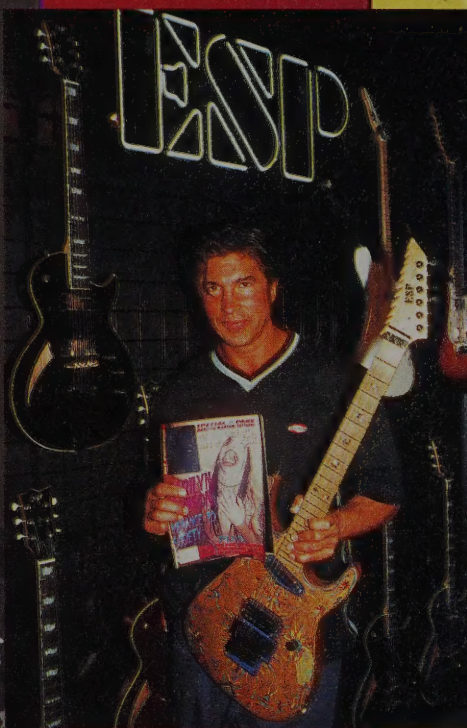


White Zombie's John Tempesta loves his Tama drum kit.

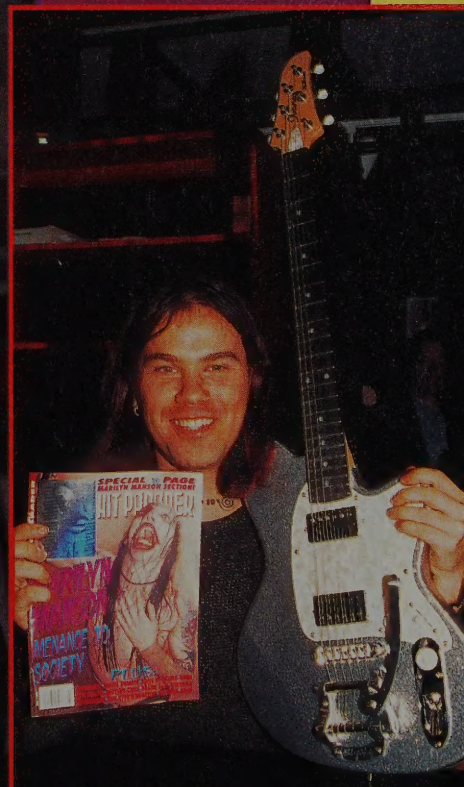
**INSTRUMENTA**



Slash lets it rip for Gibson.



George Lynch gives us a demonstration of ESP.



The guys in Stabbing Westward wonder why we don't give 'em more coverage.

# LLY SPEAKING



# VIDEO VIEW

BY ANNE LEIGHTON

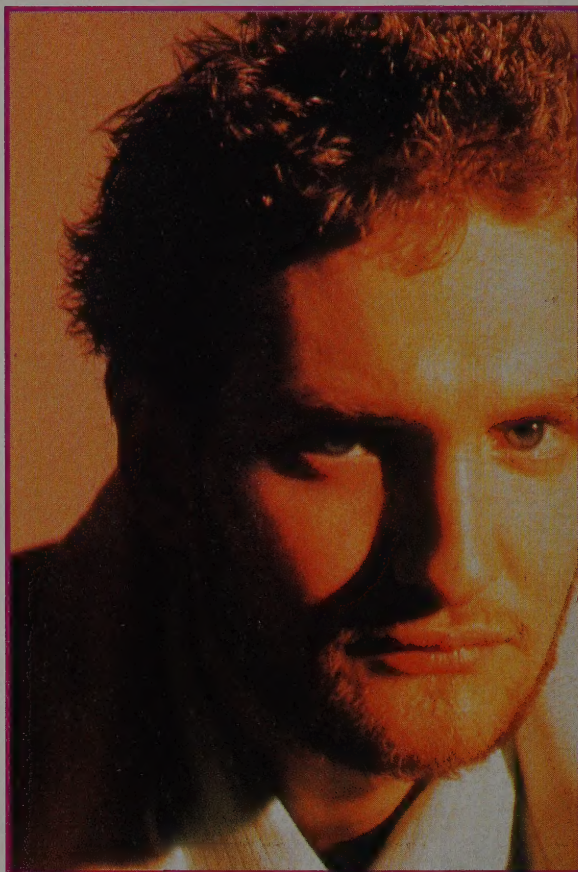
One of the great things about sticking to one's guns as a media analyst is that you can actually watch trendy companies like MTV pull an about-face on how they regard different styles of music. For the past six years both **Hit Parader** and **Video View** have consistently shown you how the channel tried to destroy heavy metal in the '90s by ignoring releases on a variety of artists ranging from Skid Row to Megadeth. Although this didn't destroy the careers of bands who enjoyed touring, it certainly provided them minimal exposure and put a damper on previously solid record sales. In control of the unfortunate problem with many '90s grunge and alternative bands is their inability to stay on the road. Nirvana, Pearl Jam, Stone Temple Pilots and Alice In Chains are the major forerunners of the so-called "grunge" style of music. Each have been plagued by different degrees of "lead singer syndrome." This occurs when the lead singer has a personal problem either with intoxicants or TicketMaster. As a result grunge bands have never been able to fully reach their fans.

In light of sagging record sales on the grunge front last year, MTV says it's time to introduce more diverse music on the channel. But, before you fans of road-friendly bands rejoice, MTV will not be planning to play more hard rock or metal. Instead, the channel plans to focus on new musical trends and sustain coverage of pop-styled dance music. Recently MTV President Judy McGrath issued a statement that says the channel will be adding more music to its programming and cutting out alternative rock and hip hop. "We will be focusing on techno and dance music—artists like The Prodigy and Chemical Brothers, plus Celine Dion. According to our research, folks are less interested in alternative music; and that people like good stuff and interesting stuff from a lot of different genres. Pop music has reached a crossroads."

MTV also plans to "daypart" many of

its videos, just as the major Television networks daypart TV shows. The TV industry recently decided to self-impose a ratings system which means you can see lighthearted (G-rated) videos 24 hours a day. Some videos need parental guidance and will be rated TV-PG. Others are not suggested for children under 14 and are rated "TV-14", while others are for mature audiences only (TV-M). We are curious to find out whether MTV will actually broadcast videos for mature audiences. After all, with their new pronouncement of broadcasting only contemporary music, we're not sure if the now-over 20 year-old grunge crowd or the rap-fanatics will ever again find downtrodden videos on MTV.

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Alice In Chains' Layne Staley: Keeping his band off the road.

Quickies: Michael Schenker's home video **The Positive Forward** is available via his fan club. Material includes Michael live in Japan in 1995, live in Portugal from 1994, and a Christmas special the "Schenker family" did for German TV. The video can be ordered by sending \$25 to: The official MSG Fan Club, 13610 N. Scottsdale Road, #10-108, Scottsdale, AZ 85254. There are some cool CD-ROM's available including Iron Maiden's **Melt** (Sony), Richie Sambora's **Interactive Guitar** for Macintosh's only (\$29.95/Enterac-

tive CD-Rom), and **Classic Rock Guitar, Vol 1** (UBI Software). Roxx Gang were a pretty obscure band in the 1980s, but that didn't stop them from finding new work in supplying the soundtrack for Playboy Video's **Girls of South Beach**.

The **X-Files** is certainly a phenomenon. Great directors and infamous screenwriters are interested in working with the show. The sad news for you fans of **Reservoir Dogs** and **Pulp Fiction** is that Quentin Tarantino was turned down in his request to write for the show. This isn't because Tarantino's scripting abilities are weak (although that's a debatable issue in many industry circles). Tarantino refuses to join the Writer's Guild of America, and **The X-Files** is a union

shop. However, union man Stephen King, who certainly is a validated writer and movie/TV producer, will soon be directing an episode of **X-Files**. The show's creator, Chris Carter, is planning on ending his association with the show after five years. He plans to create an **X-Files** film and then continue with other projects. Carter will continue his association with the show **Millennium**, as he has a two year contract with Fox TV to do so.

Meanwhile, Steven Spielberg has an animated TV show planned for the WB network—**Invasion America**. One of the main voices on the show will be Leonard Nimoy, who portrayed *Star Trek's* Mr. Spock, one of the most memorable characters in television history.

Lots of cool movies are now available on home video including **Fargo** (PolyGram), **Barb Wire** (PolyGram) and some Johnny Depp classics like **Dead Man** (PolyGram) and **Don Juan DeMarco** (Touchtone Video), **Broken Arrow** (20th Century Fox) and **Get Shorty** (MGM).

Also check out **Leaving Las Vegas** (MGM), **The Sound**

**Of Music** (20th Century Fox), **Hellraiser: Bloodline** (Miramax), Leslie Nielson's **Spy Hard** (Hollywood Pictures), and Christopher Walken's awesome flick, **Last Man Standing** (20th Century Fox). And finally you might enjoy Vincent Perez' **The Crow (City Of Angels)** (Miramax), Tom Hanks' **Toy Story** (Buena Vista), Liv Tyler's **Stealing Beauty** (20th Century Fox), Jennifer Aniston's **She's The One** (20th Century Fox), plus some Keanu Reeves' flicks—**Chain Reaction** (20th Century Fox) and **Feeling Minnesota** (New Line).



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# "Matt comes at you from nowhere with incredible odd-time stuff."

*White Zombie's John Tempesta on Matt Cameron*

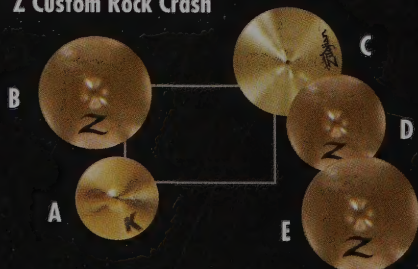


"Matt's one of my favorite players. What I love about him is his capacity to play with such force and feeling, he's such a loose player, with the ability to come at you from nowhere with incredible odd-time stuff. He's like the Steve Gadd of heavy rock."



## Matt's Soundgarden Set-up:

- A. 15" K HiHat Top  
15" A New Beat HiHat Bottom
- B. 19" Z Custom Medium Crash
- C. 20" A Medium Ride
- D. 18" Z Custom Medium Crash
- E. 19" Z Custom Rock Crash



## Matt Cameron on Zildjian:

"I want cymbals that have dynamics and volume that will be heard over screaming guitars and pounding bass. Z Custom Crashes really project, they have awesome tone, and sustain just enough... they're so clean sounding, so crisp."

"My A Medium Ride is my favorite. It has a very distinct ping, and it washes nicely with my crashes. My Hats are awesome too, a K top and an A New Beat bottom."

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